

MODERN LANGUAGE NOTES.

Baltimore, May, 1887.

A FEW VIRGINIA NAMES.

II.

The large Scotch-Irish element in the people of Virginia, to which many of its noblest and most valuable qualities may be traced back, has naturally left a strong impress upon its names also. Unfortunately, however, the two branches of the Celtic race have so fully amalgamated that any attempt to separate their descendants now would be fruitless. We can only designate them here as Celtic. Some of the more common may be mentioned here: *Baine* and *Bains* come from *banc*, white or fair, often spelt *Bayne*. *Brandon* probably from *brym*, the brow of hills, or a ridge, still used so in Essex, whilst *Bran* survives in its native Wales. It is not quite safe to trace back to it both *Brand* and *Brant*, and *Brian* or *Bryan*, *Bryant* &c. *Brinton* is more certain. Far-famed Caradoc survives as *Craddock*, while *craig*, a rock, the English *crag*, has given us *Craig* and *Craik*, *Craikes*, with *Craighill*; also *Carrick* and *Garrick*. Old Irish *Diarmid* is anglicised *Dermot*, and in Virginia often *McDermott*. *Don*, which meant brown, gives to Ireland her *Don*, reappearing in Parliament as The O'Donor *Don*, whilst in America *Don* is as often borrowed from the Spanish *Don*, and often hides a *Don Pedro*. *Duff*, meaning black, remains unchanged as a name, but is apt to be mixed up with *Dove* and even *Dow*. *Dun*, so closely allied to Saxon *dūn*, our *doun*, meant also the same and has given us directly names like *Dunn*, *Dunning* and *Dunnington*. Even *Dunkirk* retains the old word and *Dun* occurs in the Ariège department of France! The mysterious *Gallagher*, in all its variety of forms pronounced alike "Gallier," is often simply *Gallaher* and even *Gallier*. *Gough* means red and remains unchanged, but *McGeogh*, the same word originally, is derived from *Eochagan*, a famous chief of the fourth century, and appears in Galway and in Virginia now as *McGeoghan*, and now as *McGew*; *McGee* is evidently a shortened *McGehee*. *Gregg* has remained so, and again changed

into *Grigg* or *Griggs*. *Gwin*, meaning white, is a common name now, and often spelt *Gwyn* or *Gwynne*. The now obsolete "Hamo," who once appeared as *le breton* and as *le bard* on the Hundred Rolls, is no longer heard, except in its descendants *Hamm*, *Hamlin*, *Hammond*, *Hamlet* and perhaps *Hamilton*. *Moran*, a jealously guarded Celtic name, consisting of *mer*, the sea, and *vran*, a raven, thus producing *mer-vran*, a sea-raven, certainly contains the same word that appears in Armorican, in *Mersery*, the island of the sea, *Mergate*, now *Margate*, *mermaid* and similar words. A King called *Conor* or *Concorar*, who died 971 in Connnaught as the head of his clan, has left his name to numerous *Conors*, *O'Conors*, *Connors* and perhaps also to the great philanthropist *Corcoran*: An old *O'Dulainé* became after the English conquest, a *Dulany*, which degenerated into *Delany* and *Delane*. The *Nailly* of the nine hostages, who in the fourth century was the head of all Ireland (?) survives as *Neill* or *Neale*, as *O'Neall* &c. The red color must have been a favorite with men of Celtic blood, since *ross*, *roy* and *rud*, all represent perhaps shades of the bright hue; they have given us names like *O'Donavan Rossa*, suggesting the *Rossi* and *Rossini* of Italy, *Roy* and *Ruddy*.

As the English *son* easily shrinks into simple *s* and Richard's son is known as plain *Richards*, or even *Dick's*, *Dix*, more simply still, the Celtic word for it *Mab*, has also a tendency to become first *ap*, as in the familiar name *Ap Catesby* or *Ap Thomas*, then an initial *P*, as *ap Hugh* changes into *Pugh*, and finally it softens into *B*, as in *ap Evan*, which now is *Bevan*. In this way *ap Henry* gives us *Penry*, *Perry*, *Parry* and even *Barry*. *Ap Hewitt* reappears as *Blewitt* or *Bluid* and *ap Howell* as *Powell*, although Chaucer's *Powel* is more likely the same as his *Powel* and *Jon*, our *Paul* and *John*, the Apostles. *Ap Hugh* becomes *Pugh* and probably *Pye*, though our early Chronicler, C. T. Smith, writes that "Master Lewis *Pues*, preacher, was so violent, that he was arraigned, condemned and imprisoned." *Ap Llewellyn* makes *Fluellen*, Shakespeare's neighbour at Stratford, and *ap Lhwd* or *Lwyd*

gives us *Floyd, Flood, Blood* and others. Ap Owen is now *Bowen*, ap Rhys: *Price, Preece, Breese* and *Bryce*; ap Rhud becomes *Pruden, Prudee, Prewitt, Prewet &c.* The English form Rhudson is now contracted into *Rutson*, a favorite name in the Maury family. Ap Richard: *Prichard Pritchard* and perhaps also *Pickett*; ap Roderick is *Broderick* and *Brodie*, and ap Watkin probably *Gwatkin*.

For the same purpose many German families in Virginia still bear their forefathers' name in the form of the Latin Genitive, like *Petri* (filius), sometimes disguised as *Petrie, Pauli, Augusti, Jacobi* and *Ernesti*.

An inexhaustible source of amusement are the countless varieties under which German names appear when exposed to the cruel grinding-mill of American organs of speech. But it ought to be borne in mind that other nations have sinned thus before them. Do we not all know how the National Assembly of France in 1792 bestowed the precious boon of French citizenship upon a German poet of great fame, whom his countrymen knew as *Schiller*, but whom the French in their haughty contempt for all things across the Rhine designated as *Giller*. The *Moniteur*, giving the news, called him *Gilleers*, the *Bulletin des Lois*, unable to comprehend, shortened this into *Gille*. Thus endorsed, the official document travelled all over Germany—for five years!—and when it at last reached the poet by an accident, it found him with views entirely changed from those with which he had hailed the Revolution as the Morning Dawn of the World's Liberty.

What was gross ignorance in this instance, haughty indifference on one side and culpable negligence on the German side, accomplishes daily in our midst, and in Virginia, with her strange mixture of nationalities, perhaps more frequently than in other States. *Albright* reproduces the German Albrecht not inelegantly, thanks to the fact that both names have the same meaning; *Almond* sounds vicious, suggesting a very different idea from the original Aleman, Alman or Alaman, the ancestor of the modern French "allemand." The famous name *Astor* traces its German history back to the eighth century, when it appeared as *Asthar* or *Ast-her* (Heer, an army) and gradually changed into *Aster* and only recently into

Astor. *Baldwin* comes from the Old German *Baltwin*, in French *Baudouin* and in Italian *Baldovino*. *Barringer* meant originally "bearing" and "ger," a spear, and thus became in French: *Béranger*. *Bois* and *Boise* are sad survivors of the German *Böse*, as if attempting to hide the frequent meaning of *Der Böse* (the Evil One). *Bumgardner*, a common and much honored name in the Valley of Virginia, was once *Baumgärtner*, a tree-gardener, though probably in the first place the name of a place, *Baumgarten*, and not of a man. *Cline* is one of the many disguises under which the German *Klein* (small) hides itself, by the side of *Clyne*, *Little* and *Small*. *Creamer* or *Cremer*, identical with *Mercer*, comes from the German *Krämer*, a petty dealer. *Cockerdale* brings us back to a place, *Kocherthal*, the valley of the mountain stream *Kocher*, from which the first bearer of that name in this country, no doubt had emigrated. *Coon* or *Coontz* represent the familiar and by no means aristocratic *Kunz* of the fatherland. *Cryslaer* looks like a cowardly effort to conceal under a Dutch mask, that fantastic creation of fanciful *Hoffmann*, the *Kapell Meister Kreisler*, and yet they are one and the same! That *Eckerle* and *Eckerlein* should have become *Eckerly* is plausible enough; less aesthetic, to say the least, the change of the German's idol, *der alte Fritz*, as they love to call *Frederick the Great in the Past* and the *Crown Prince of Germany for the Future*, into abominations like *Freets* or *Freetse*. *Hinds* succeeds fairly in representing *Heinz*, but *Jost Heit*, who with *Peter Stephens* founded in 1732 the town of *Stephensburg* in the Valley, has long since changed into *Hite*, as *Heiz* now appears as *Hayes*! Of all such German names that of a once famous general has probably produced the largest crop of disguises. *Nic. Herckheimer*, who died in 1777, after serving with great distinction in the army desired to restore the name which his family bore at home and wrote it thus. For already in 1715 an ancestor of his had dwindled into *Ergemar*; in 1752 he transmuted himself, no one knows why, into *Kirchheimer*; in 1756 people called him *Harkemeier* and soon after he became *Herkamer*. Then the change was easy, first into *Herckemer* and finally into *Herkimer*, which is its present

shape both in the interior of New York and in Virginia. The diminutive Merkele became *Markley*, and Müller branches off into *Miller*, *Muller*, *Moeller* and a variety of similar forms. Of the odd name Neiswanger, very frequent in the Valley, it is said that once it was in imminent danger of becoming *Icewater!* The bold Schütze or hunter of the Germans, changes into *Schutts* and *Sheets* as the peaceful Schäfer becomes *Shafer*, *Shepherd* and even *Shefey!* The great Composer Wagner's relatives here prefer to be called *Waggoner* and who can object?

At times a double allegiance is claimed for such names as when the frequent *Bumgardner* derives its form now from the German Baumgärtner and now from the French Bon' Garçon (our Goodfellow). The puzzling name of *Higginbotham* may be good old Saxon; but it is quite as assuredly an Americanised form of the German Ickenbaum (Oak tree). *Wertenbaker* is evidently Würtemberger, but a family of that name is now in the second generation already threatened with a reduction to *Wert* only. *Segar* may in like manner descend from the cigar; certain families, however, trace it to a German ancestor, called Sieger (victor).

Dutch names are naturally rare in Virginia, where Dutchmen never loved to dwell. The *De Conincks* of Holland appear in the records now and then; leaving us in doubt whether the name is derived from the Old Saxon cyning, our king, or the Latin cimiculus, as others claim. The man from Ghent becomes, as at home, so in the Colony also, a *Gaunt* or *Gant* and *Gantt*; he from Bruges a *Bridges*; the *Jansen* retains the Dutch form of our Johnson and Mr. *Netherlands* openly proclaims his fatherland. The noble family of De Hoghstepe is reduced to republican *Huckstep*, and may even have dwindled down into *Huck*; *Dutchaminny*, which surely looks as if it owed allegiance to Dutch fathers, has no such kinship; but is the name of a Frenchman, one of the early owners of the Iron Mountain near St. Louis, but so disfigured as to defy all efforts to trace its pedigree.

No race has been called upon to suffer injustice not only but indignities of every kind like the oldest of all Earthborn races, and none they have probably resented more deeply than

the enforced change of their names. How often have they not been called upon, as an outcome of long, fierce persecution, as in Spain, or in times of profound peace, at the caprice of a tyrant, to abandon the time-honored appellations of their ancestors and to appear in new, often grievously ludicrous garments! And yet with that tenacity of theirs which marks them among the nations of the earth, they cling here and there to their precious heirloom. The *Cohens*, whose name means Priest, abound and claim all to be descendants of Aaron, even when partly disguised as Coons, Kuhns, Coontz, Coen and Coens. Naturally their Hebrew and Syriac word *Abba*, familiar to us in "Abba Father," remains among them, while it has given us our Abbot. They retain also the Father's son in the Syriac Barabbas. Their great father *Abraham*, now in Arabic Ab Raham, the father of a great nation, whom strangely enough the Brahmins of India also claim as the ancestor of their race, lurks under a number of disguises, like Abram, Braham, the sweet singer, Brachman and others. *Adam* is succeeded by Adams, Adamsons, Adies and Addies. The Punic name of *Anna*, born by Queen Dido's sister and Hannah have passed over to Christians; so has *Eva* or Eve, while Heva remains Jewish property. *Bacharach* seems to be a favorite name among them, perhaps because it represents the Bacchi Ara, which the grateful Romans raised on the banks of the Rhine in honor of the golden wine made at the place, from which Jews were forced to take their name. The form of Backrack, familiar to readers of Old English plays, seems to have disappeared. The *Baaltis* of the Phoenicians, at an early period known in Syria, appears in Virginia as *Balthis* and like forms. *Absit omen!* *Benjamin*, the Ben Jamin, son of the right hand, is common enough and reappears vulgarly as *Jemini!* (not from the Twins), and readily takes thus the place of the Latin name Felix. Bensons abound likewise. Wise *Daniel* has perhaps more Christians than Jews to represent, and readily produces Daniels, Donelson and—by mixture with another name as Donaldson, precisely as *David* gives Davy, Davies, Davidson, Davyson and Dawson, with others. *Eleazar* (God is Helper) is rarely preserved pure; *Lazarus* is a more

popular form, St. Lazarus being the patron saint of the sick, whilst Lazar has become the name of the leper in the East, from whom we have our Lazar House and our Lazaretto. *Elias* has numerous disguises, now Ellis, Ellice, and Ellison, it is often Elsom, Elkins and Elkinson or even Elliot, Elliott and Elliotson. *Gerson* reappears as Garson and Garrison. The rare name *Jobel* is simply the Hebrew root of our Jubilee, whilst *Jordan* may represent the sacred river, although in Old English the name is often called *Hodiernus*. *Gideon* changes into Gidding or Geddes and *Jacob* often into Jake, Jacobs, Jacobson, Jaques, Jackson. *Jude*, rarely met with on account of its kinship with Judas, reappears—though not among Jews—as Judd, Judson and Judkins. *Levi* has a tendency to mingle with Lewis, but has entered the highest ranks of society. The French Duke de Levis owed the preservation of his family to the Virgin, who said to him (says the Legend) *Courez-vous, mon cousin!* and the Levesons or Levisons belong through the Gowers to the peerage of England. *Maria*, the Greek form of the Hebrew name Miriam, is rare among Jews, who prefer their own form. *Marion* may be derived from it, as Marionettes certainly was, since they originally represented little statues of the Virgin Mary. *Luke* has produced Lucket and Locket, besides Luck itself; also Locock and Luckworth. *Moses* and its French form Moise are frequently met with; Christians are apt to disguise them under forms like Moss and Moseley or Mosely, as the great composer Herz Adam Levy concealed his name under: *Haltévi* (H. A. Lévi). The beautiful *Emanuel* or Immanuel is a favorite among Jews, rarely shortened, with us, into Manuel. *Matthew* is rich in descendants like Mathews, Matty, Mattison, Madison, Matson, &c. *Michael* on a rock becomes Carmichael; elsewhere Michie, Mike and Mickle (also from mycel, A.-S.) *Paul* of doubtful pedigree has a host of descendants; Paulett and Pawlett, with Powel, Powell, Polk, Pollock, Paulson and Polson, Pollard and even Porson is claimed. *Salomo* seems to be specially obnoxious to the faithless Jew of our day who tries to conceal it in many ways: Salmon and Sloman are quite common, Salome perhaps less so, but Salms, Salms and Solms are unjustly suspected, having

a different ancestor. *Samuel* (asked of God) has lost much of its Old Covenant perfume, and assumes readily forms like Sams, Samson and Sampson. Punch's dog Toby is rare in America, perhaps rarest in Virginia and yet its oldest form, the Hebrew *Tovi-jah* (God is Jehovah) ought to commend it to pious Jews. Tobit and Tobias occur now and then; but Tobin, Dobin and Dobbin, which are often claimed as modern variations, descend from no apocryphal hero, but from the Norman name of St. Aubin. Of the four Chiefs of angels, whose names all bear the name of God (*El*) *Gabriel*, who carries and delivers messages and *Michael*, the champion of the hosts of the Lord, are more popular in our day than *Raphael*, whose duty it is to take the souls of the departed to God, and *Uriel*, who, on the Last Day, will gather all to appear before the Judgment Seat.

Special Jewish names appear in various parts of the Union and have spread from there to other States and thus also to Virginia. Thus in the bleak month of February 1617, a number of Danish Jews left the island of Curaçoa, unwilling to bear any longer the yoke of intolerance and persecution, and landed near Newport, R. I. The colony was reinforced, a hundred years later, by Spanish and Portuguese Jews, so that in 1763 more than three hundred children of Israel lived there in peace and prosperity, among whom were sixty wealthy families who built the superb Synagogue, long used by their descendants. Either a Lopez or a Moses is reported to have been the last survivor. Before that sad day, however, one called Abraham Riveira, nobly vindicated the honesty of the race. He had failed in business and the creditors had given up all hopes to recover their money, when a few years later he invited them all to dine with him. As they sat down and opened their napkins, they found every one the full amount of his dues, with interest, in the snow-white folds and great was their rejoicing. Well may the few bearers of that name in Virginia be proud of their noble kinsman; nor have the Touros of R. I. or the Tulane of La., whose names likewise occur in the Old Dominion, less reason to remember Abraham and Judah Touro's rich bequests in Newport, and the great University,

called after Tulane, in New Orleans. A Portuguese Jew, calling himself De Lyon, was specially sent for, to teach Southern States how to raise grapes and make wine, and an Abraham De Leon in 1734 actually went to Georgia and for a time flourished there greatly. Other name-sakes have since made themselves known in the public service, in Literature and, in Virginia also, in kindred pursuits. Why *Hart* should have become a favorite name of Jewish families is not explained. Curious combinations like that in Mr. Thomas Jefferson Levi's name may find their key in the fact that Captain Levi, a distinguished captain in the U. S. Navy became the owner of Château Monticello, as he liked to call the great President's Virginia home. *Seixas* is another Portuguese name, well-known in Virginia, though cruelly ill-treated in the pronunciation.

Unfortunately the rulers of many European countries seem to have taken savage pleasure in persecuting the poor Jew to his very name. While Spanish monarchs gloated with delight upon the brutal spectacle of roasting Hebrews and while English sovereigns, perhaps more brutally still, had the rich Jewish money-changer's teeth pulled out one by one, till he consented to ransom them by so many gold crowns, German rulers compelled their Jewish subjects to give up the most highly valued patrimony, the name of their forefathers. Many took in their place the name of the locality where they were born or then dwelt, and hence the number of Frankfurter, Wiener, Hamburger, Bamberger, Posener and Stettiner, in our large cities. Others preferred fanciful designations, and now appear in Virginia as Rosenthal or Lilienfeld, as Grünbaum or Blumenberg, which soon degenerated into Rose and Lilly, Greenbom and Blumberg, &c.

"No man that hath a name,
By falsehood or corruption doth it shame,"

may have been true in the days of the great Bard, but in our time the Celestial Empire has sent us many an example of the contrary. It is said that "Shon" the veritable John, feels unspeakable horror at the idea of exchanging his own, mysterious name for that of the outside barbarian, but the result is that he cautiously conceals his true appellation and stoically submits to any and all designations ignorance

or caprice may bestow upon him. *Hop Song* sounds suspicious, Ah Sing and Ah Chung have more of the national nasal twang when properly intoned, but when we read over a clothes dealer's shop in San Francisco his name: "Try On," we can hardly fail to smile and not to try. Our *Ah Kung* was poor Fred. W. Loring's well-known *Je Horge*, he having selected George as his favorite name in place of his native name. Unfortunately the honesty and deftness of hand which made the Chinese at first so popular, has well-nigh vanished, and with it, his propensity to cheat.

Of French names preceded by the magic particle *de*, which originally simply served to connect the real name of the person with that of the place from which he came, or which in rare cases, he may have owned, we have naturally but few in Virginia, and such as survive, are sadly disguised. A few of the better known may follow here:

Dobrees in Virginia and *Dobberys* in North Carolina were once upon a time called *d'Aubry* (*Albericus*); *Danvers* came from *Anvers*, (*Antwerp*). *Darcy* is found by the side of *d'Arcy*, (*Adrecy*); *Dobin* and *Dobbin* come from *d'Aubain* (*Albanus*), so does *Dobeny* and *Dabney*. *Chambers* was once *de la Chambre*, as *Shands* was *de Champ*. The *Huguenot* *Fountains* come from *ancestors de la Fontaine*; *Doolittles* are said to be originally *de l'Hôtel*, as *Hog*, *Hogg* and *Hoge* trace their name to the family that came from the *Cape de la Hoge*. *Delancys*, *Delanceys* and *De Lancy* owe their name in this country to *Etienne de Lanci*, who in 1684 came to New York. *Leland*, a name connected with hotels like no other, was once *de la Lande*, as famed *Lamar* was *de la Mar*. *Munford*, often spelt *Mumford*, claims descent from *le Sire de Montfort*, sung in many a ballad. *Pinchback* or *Pinchbeck*, a name with unpleasant associations, goes back to *Elmer de Pincebec*, to whom in 1503 the *Abbey of Croy* lands were granted by *Thorold*, the *Sheriff of Leicestershire*. *Sale*, *Sales* and historic *Lassalle* are, like the English name of *Sala*, derived from *de la Salle*, a name surviving in the *Vosges* and the *Haute Garonne* in France! A sad mispronunciation is *Detreville*, as the name is sounded even when correctly written *de Treville*, the man of the three towns.

Common French names, having no such territorial claims are, of course, more frequent, but also less interesting. A few cases are exceptions. Thus *Baldwin*, derived from Pierre Baudouin, who after the revocation of the Edict of Nantes, came to Portland, Me., was born by a Governor of Massachusetts, whose son, Minister to Spain, founded Bowdoin College. Kinsmen spell the name *Bowden*, *Boden* and *Bodens*. The bajulus, or bearer of candles and crosses in solemn procession, became early a man in authority, appearing, unchanged in a MS. of 1479 as a Magistrate, and later on, as ballious, actually, as the Regent of the realm! From him the French bailli, and our *Bailey*, *Baily* &c. Another such personage, the bedellus, appeared early as bedeau, and is now *Bedle*, *Bedelle*, *Biddle* and *Beadle*. *Barringer* is Béranger in France, and *Baring* the Beringarius of the Crusades. *Beirne* is a recent form of the name which the great poet himself treated now with almost religious reverence as *Birón* and now, with mocking levity as *Byrne*, while the world adheres to *Byron*. *Burgess* is the simple bourgeois, easily identified with Sp. Burgos and It. Borghese. Much has been said in favor of deriving *Carter* from Cartrait and Carteret; unfortunately the Rolls tell us that William the Conqueror was accompanied, among others by "William the Carter" also, "Hugo the Taylor" and "William the Drummer" even, while *Carter* or *Cartter* is invariably translated into "cartarius vel bigarius." *Champ* comes from les Champs, quoted as early as 1273. *Crozet*, a town on a railway, bears the name of the engineer who built a tunnel in the neighborhood. A M. L. word crotta or crozum, appears in the Jura as "les Crozets," the Caves, from which the name is derived. *Kennard* and *Kinnaird* owe their ignoble origin to the low term "caignard," a dog of a rascal. The French chanon (canonicus) has here become *Shannon* and *Dreux* (Durocassus) simpler *Drew*. *Stamps* can easily go back to "Estampes," but to, claim for *Gunter* a derivation from "gant d'or," a famous adventurer accompanying the Conqueror, is rather venturesome. *Grinnan*, sadly represents "Grignan." The origin of *Huger*, much inquired after when a Huger, with a Bellman, attempted to free La Fayette at Olmütz, is

uncertain; it may be derived from French "Hugues" (Hugo) and run parallel with *Hugh* and *Hughes*. The gifted Attorney General of the U. S., *Legaré*, owed his name to an ancestor called "l'égaré," and fortunately did not live to see it corrupted into *Legree*. The *Manigaults*, appearing in 1685 on the Cooper River near Charleston, S. C., of whom one built a fine church in town and another gave a fortune to the Revolution, have at home and in Virginia to submit to being called *Marygold*. In like manner the noble Mohuns have here become *Moons*. The Latin minium in the form of miniaria gave rise to "les minerais" in the Jura, and to "le minier" of common life. Thus named they appear in Virginia records, but soon subside into *Minors*. "Olivier" (olivarius) became both *Olivier* and *Oliver*, while "St. Olive" changed into *Toliver*, as it appears first in the Marquis of Chatelleux' Memoirs (1787) and also in R. Berkeley's works. *Pierce* with its almost endless varieties of *Peirce*, *Pears*, *Pearce*, &c. goes back to simple "Pierre and Pierres," whilst Jean de Ribault, who appeared already in 1562 on the River "du Mai," has suffered gradual decline, till now it is *Ribble*! In a similar way "Sevier" (perhaps Xavier?), was represented by Jean Sevier on Holston River, the first Governor of Frankland, who died in 1815, whilst his descendants are simple *Seivers* or *Seavers*. But what shall be said of that real Proteus among names, which varies in a thousand forms, from the fullest It. *Tagliaferro* to the shortest and most recent *Telfer* of Virginia? We all know the merry *Taillefer*, who marched chanting before the Conqueror's host when landing; we know Dr. Patrick *Tailfer*, whom Gen. Oglethorpe loved not and whom Wesley called a sort of High Priest of insubordination (Plain Dealer, 1758). But why Virginians should write their name *Taliaferro* and pronounce it *Toliver*, is not explained, nor why the same name in Ga. reads *Telfair*, in Ark. *Telfer*. The family of "Tazouille" of long and high standing in this country, has always been *Tazewell*.

But who will give us the name of that marvellous Frenchman, who early in the last century lived in Craven Co., S. C. teaching the Indians the beloved contredanses of his own,

fair France, playing on the flute or the hautboy, and received a good estate in payment for his instruction? "Because," adds Oldmixon (I. 517), "it seems the Barbarians encouraged him with the same extravagance as we do dancers, singers and fiddlers (sic), his countrymen, in our day."

Nor were other pursuits less well represented among the French colonists and emigrants who have bequeathed their names to our generation. "Le bachelier" (baccalaureus) is now a *Batchelder* or a *Bachelor*; "Le Blond" a *Blount* or *Bland*. "Le boutillier" (butilarius) is often still *Boutillier*, but more frequently *Boteler* or *Butler*. "Le collier" remains *Collier*, but "Le Corbeau" is *Corbet* or *Corbett*, perhaps also *Corbin*, with ravens in their coat of arms. "Le Corteis," as Chaucer calls his "gentil and affable young Squire," is Mr. *Curtis* now, and "le Ferrier" (farrator in the fifteenth century), Mr. *Farrar* or *Ferrers* or briefly *Farr*. The "Le Fèvre's" have in many families preserved the old name for Smith unchanged, only now and then it is miscalled *Lafèvre*. "Le ligonier" is simple *Ligon* and "le maçon" either *Mason* and *Massie* or *Macon*. "Le petit" survives as *Petit*, but also appears as *Pettus* and shortened *Pitt* and *Pitts*. The "petit Colas," little Nicholas, has become *Pettycolas*; but *Pettygrew* is said to be an ill-treated Pedigree. "Le picoté," the unlucky man, whom small-pox has left pitted, is now called *Pigot* or *Piggot* (qu. *Peggoty*?), *Picket* and *Pickett*. "Le sellier" now calls himself *Col. Sellers*; the great forest-poet drew from "le taureau" his name *Thoreau*; and "le toilier," the clothier, survives in the strange form of *Le Tellier* or *Letellier*.

French Saints were but scantily represented in an emigration consisting so largely of Huguenots. Still, there are a few who have survived all the misuse of generations. St. Avit exists as *Davit*; St. Benoît as *Bennet*, of old an exorcist and as such one of the minor orders of the Catholic Church, so that in the fourth century already a "benet" was a conjuror. St. Brice is still *Brice* or *Bryce*, when not derived from *Ap Rhys*; St. Claire is *Sinclair* or *Sinkler*; and St. Denis *Dennis* or *Sidney*. St. Gilles, from whom Gil Blas derives his name, exists as *Gilles* or *Gillies*; St. Menge as

Minge and St. Maur as *Seymour*. St. Paul has suffered sadly; it is now *Sample*, *Semple* and even *Simple*; and the extraordinary Saint, known as St. Point, but really Pontius Pilatus, has been changed into *Pointz* or *Poyntz*. St. Quint, finally, furnishes *Quincy* or *Quincey*.

Many of these names, no doubt, have and others claim, a different pedigree from the one here alleged. It was the writer's main wish to call attention to a subject well deserving it, and to elicit discussion, which cannot but lead to higher and better results.

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THE PROBABLE SOURCE OF GOETHE'S "GOLDSCHMIEDSGESELL."

In many cases we have been so fortunate as to trace the models and sources of Goethe's poems, especially those which owe their existence to some Volkslied. The "Goldschmiedsgesell," however, though evidently showing features of a similar origin, has always puzzled the commentators. Viehoff, in his 'Erläuterungen zu Goethe's Gedichten,' remarks that the model which Goethe had in mind might still be found in some popular song. Duentzer, in his assumed infallibility concerning all questions relating to Goethe, pretends, as the habitual opponent of Viehoff, that the poem was probably based upon personal observation made by Goethe, and that it was useless and unnecessary to search for any other source than this. Von Looper, finally, contents himself with stating the only fact we know: that Goethe, on his return from Karlsbad in 1808, wrote the poem while staying at Hof.

Recently my attention was called to a certain resemblance of contents and form between the "Goldschmiedsgesell" and an English ballad of great popularity, 'Sally in our Alley,' by Henry Carey. Before raising the question, however, whether Goethe knew Carey's ballad, and how he could have become acquainted with it, I think it necessary to say a few words about Carey. The exact date of the birth of Carey, who was a natural son of George Savile, Marquis of Halifax, is not known, but he represents himself as very young, in the preface to

the first edition of his poems in 1713. Endowed with the genius that seems to be nature's special gift to such of her sons, he appears as a poet and a musician. In the latter capacity he taught at various boarding-schools, while as a poet he is the author of numerous poems, dramas and farces, numbering over two hundred, according to a statement of Cummings. He was a friend of Pope and Addison; and the latter is said to have praised his 'Sally in our Alley' more than once. According to Carey's own words, this ballad owed its origin to his having "dodged a 'prentice treating his mistress to various London amusements." He published it for the first time about the year 1715. In his collected poems, which were reprinted and enlarged in 1720 and 1729, this ballad does not appear except in the last edition. It seems that Carey did not meet with the desired recognition from his contemporaries. He complains that they thought 'Sally in our Alley' and others of his poems were too good for him. In the *Gentleman's Magazine* of 1795, where we find his authorship of "God save the King" discussed, he is called a buffoon. Generally described as a lively companion who often found himself in financial difficulties, he seems to have been a kind of *verkommnes Genie*. He died suddenly in 1743, according to some accounts, by his own hand.

It is not easy to prove that Goethe knew our ballad when writing the 'Goldschmiedsgesell.' I have searched in vain through the 'Jahres- und Tageshefte' of 1808 and previous years. There are three probabilities, however, as to how it could have come to his knowledge.

1. Through Herder. Of all Germans in the eighteenth century Herder followed the development of English literature with the greatest interest and diligence, and, being especially fond of such popular poetry, he may have discovered this ballad and called it to Goethe's attention.

2. By travelling Englishmen. As the literary centre of Germany, Weimar was frequently

visited by Englishmen, as may be seen from Goethe's diaries and letters. In 1798 (cf. 'Briefwechsel zw. Schiller und Goethe') there appears an Englishman, Mellish, in Weimar, who made a translation of Goethe's *Hermann und Dorothea*, and being evidently a man of fine culture, was much in Goethe's company. I believe that he directed Goethe's attention to the study of the old English drama, and it is easily possible that he also called his attention to a ballad which was so popular in England.

3. By the *Gentleman's Magazine*, which contained several articles on Carey in the year 1795. In the first article (p. 544) we find the following passage: "His much admired ballad of 'Sally in our Alley' still continues its charms and is much admired in the present fashionable age." To another article (p. 992) there is the foot note: "His 'Sally in our Alley' will be fashionable as long as nature and simplicity have their charms." It is hardly possible that these passages should have escaped the attention of Goethe or of his friends, who were more or less interested in popular poetry through the influence of their master.

It is of great interest, also, to observe that Goethe wrote the poem not long after the publication of the first volume of 'Des Knaben Wunderhorn.' We can see from his review of this collection how his old love for popular poetry was revived; and the 'Jahres- und Tageshefte' of 1809 give an account of his study of old German poetry. There is a marked difference in the tone of this poem and the "Müllerlieder," for example, written in 1797, which is evidently due to the influence of 'Des Knaben Wunderhorn.'

The principal evidence, however, that Goethe was acquainted with our ballad, must be gathered from the contents and form of the 'Goldschmiedsgesell.' In order to facilitate comparison, I will quote the two ballads below.*

* SALLY IN OUR ALLEY.

Of all the girls that are so smart,
There's none like pretty Sally,
She is the darling of my heart,
And she lives in our alley.

DER GOLDSCHMIEDSGESELL.

Es ist doch meine Nachbarin
Ein allerliebstes Mädchen!
So fröhlich ich in der Werkstatt bin
Blick ich nach ihrem Lädelchen.

In the first place, the situation is the same: an apprentice and a journeyman in love with their fair neighbor, the neglecting of their duty as soon as they see her, and the consequent wrath of their master, whose English "bang-

There is no lady in the land
Is half so sweet as Sally
She is the darling of my heart
And she lives in our alley.

Her father he makes cabbage-nets,
And through the street does cry 'em;
Her mother she sells laces long,
To such as please to buy 'em:
Be sure such folks could ne'er beget
So sweet a girl as Sally!
She is the darling of my heart,
And she lives in our alley.

When she is by, I leave my work
(I love her so sincerely)
My master comes like any Turk,
And bangs me most severely:
But let him bang his belly full,
I'll bear it all for Sally;
She is the darling of my heart
And she lives in our alley.

Of all the days that's in the week,
I dearly love but one day;
And that's the day that comes betwixt
A Saturday and Monday;
For then I'm dress'd in all my best,
To walk abroad with Sally;
She is the darling of my heart
And she lives in our alley.

My master carries me to church,
And often I am blamed,
Because I leave him in the lurch,
As soon as text is named:
I leave the church in sermon time,
And slink away to Sally;
She is the darling of my heart,
And she lives in our alley.

When Christmas comes about again,
Oh then I shall have money;
I'll hoard it up and box it all,
I'll give it to my honey:
I would it were ten thousand pounds,
I'd give all to Sally;
She is the darling of my heart,
And she lives in our alley.

My master, and the neighbors all,
Make game of me and Sally,
And but for her I'd better be
A slave and row a galley;
But when my seven long years are out,
O then I'll marry Sally,
O then we'll wed, and then we'll bed,
But not in our alley.

ing" has been idealized by Goethe into "brummen." Still better proofs, however, are afforded by the rhyme and metre. There can be little doubt that the constant return of the refrain 'Sally' and 'alley' has influenced Goethe to produce a similar effect by the repetition of the regularly recurring rhyme in 'Mädchen,' 'Rädchen,' 'Lädchen,' 'Käthchen,' etc. Moreover, it is evident that the metre of the 'Goldschmiedsgesell' is throughout the same as that of 'Sally in our alley,' a coincidence which cannot be merely accidental.

Further comparison will throw interesting light upon Goethe's aesthetic views, which show the idealist well trained in the school of Greek art. It is not a mere apprentice, but a *Goldschmieds-gesell* whom he represents, whose trade is finer and more ideal than other trades. In a similar way he avoids all the realistic touches of the English poet, to which the latter's humor is indebted for its effect. Thus Goethe could never have introduced the parents of the girl as Carey does, he consequently leaves them out altogether. Neither could Goethe have made use of the rôle which Church, Sunday and Christmas play in the English poem. Even the realistic desire of marriage in the English poem has been idealized into a sentimental osculatory longing in the German!

Zu Ring und Kette poch' ich dann
Die feinen goldenen Drüthchen,
Ach, denk ich, wann und wider wann
Ist solch ein Ring für Käthchen?

Und thut sie erst die Schultern auf,
Da kommt das ganze Städtchen
Und feilscht und wirbt in hellem Hauf
Um's Allerlei im Lädchen.

Ich feile wohl, zerfeil ich dann,
Auch manches goldne Drüthchen.
Der Meister brummt, der harte Mann!
Er merkt, es war das Lädchen.

Und flugs wie nur der Handel still,
Gleich geirft sie nach dem Rädchen.
Ich weiss wohl, was sie spinnen will,
Es hofft das liebe Mädchen.

Das kleine Füßchen tritt und tritt,
Da denk ich mir das Wädchen,
Das Strumpfband denk ich auch wohl mit,
Ich schenkt's dem lieben Mädchen.

Und nach den Lippen führt der Schatz
Das allerfeinste Fädchen.
O wär ich doch an seinem Platz,
Wie küssst' ich mir das Mädchen.

From the above consideration, I venture to conclude that Goethe, having become acquainted with Carey's poem, carried it for some time in his mind, until it had gone through the process of transformation intimated above, and finally wrote it out in a happy moment, retaining the general situation, rhyme and rhythm of his model.

JULIUS GOEBEL.

The New English. By T. L. KINGTON OLIPHANT, of Balliol College. London, Macmillan, 1886. Vol. I, pp. XXVII + 625. Vol. II, pp. XII + 527.

Mr. Oliphant is a kind of Horne Tooke *redivivus*. Horne Tooke delighted in philological chat; so does Mr. Oliphant. Horne Tooke is discursive, and despises philological method; so does Mr. Oliphant. Horne Tooke, notwithstanding, made a readable book, nay, in the course of time two readable books, out of odds and ends; Mr. Oliphant outdoes him, and makes three.

Horne Tooke's 'winged words' are not adapted to class-room flights, and neither are those of his successor. The elder author's work was neither a grammar, nor a treatise on etymology, nor a dictionary, but something which partook of the characters of all three, and here again his imitator is faithful to the model proposed. Horne Tooke was an ardent Teutonophile, but Mr. Oliphant does not allow himself to be surpassed in this particular. In only two important respects does Mr. Oliphant appear as an innovator: he is a determined foe of neologism, and his index, unlike that appended to the *Diversions of Purley*, is a more rude and indigested mass than the work which it is to serve in the capacity of a clue.

The reviewer is unwillingly forced to the conclusions just announced. There are so few English and American laborers in the field of English philology, that any accession to their number can not but be welcome, and the loss of even a single scholar, especially one possessed of Mr. Oliphant's evident geniality and perseverance, would be severely felt. We welcome so extensive a collection of interesting and valuable facts as is here presented to us; nevertheless, we are obliged to adhere to

the opinions already expressed, and will now endeavor to substantiate them by reference to Mr. Oliphant's own pages. He is much given to philological chat, and, in fact, these two volumes are chiefly composed of it; so, for example (I, 207): "In other Wills of this time (Early English Text Society) we see *overseer*, one who looks after the execution of the will, p. 11; also *pipe* of wine; the word *worsted* is now becoming common, p. 19. We hear of a *bras pot*, p. 22; not *brasen*." Again (II, 196): "There are the new phrases *be japanned* (enter into holy orders), *one of easy virtue, jolly dog, round robin* (a kind of remonstrance used in the Navy). A ship may be *scuttled*; this Romance word differs from the Scandinavian *scuttle* (fugere) of 1712. A man may *catch a crab* when rowing. Something may *turn up trumps*. The verb *track* here stands for *vadere*; hence, I suppose, comes *make tracks*." These observations are chiefly lexical, and could well be spared if the *New English Dictionary* were completed. Not so the following (II, 207): "It seems that governesses were sometimes very badly treated, i. 359. It was a new thing for noblemen and their wives to go themselves to the shops of tailors and dressmakers, iii. 191. The old terms for a father had been *Square-toes* and *Hunks*; these were now succeeded by the more respectful *Old Gentleman*, iii. 225; *governor* was to come later. We see that fast young ladies were well known in 1811; a long list of their tricks, played on their friends, is given in iv. 137. Children, coming in after dinner, had to drink the health of every one at table, iv. 197; I myself have heard some of these victims in later years describe their sufferings on these occasions." Whether these latter remarks concern *The New English*, or would be more appropriately included in a volume on Manners and Customs, Sociology, or Folk-Lore, may be left to the decision of the reader. That Mr. Oliphant is discursive, and that he despises philological method, as understood by Grimm, Boeckh, Ritschl, Diez or Curtius, will scarcely need further illustration than the passage already quoted. But, lest there should remain any doubt concerning the competency of Mr. Oliphant as a guide in English philology, he shall be permitted to testify in his own closing words (II, 244): "Let

the beginner first buy the 'Gothic and Anglo-Saxon Gospels,' with Wickliffe's and Tyndale's versions; these, printed in four columns side by side, make a moderate volume, and are published by J. Smith, Soho Square, London. Let him next get Thorpe's 'Analecta Anglo-Saxonica' (a glossary is attached), published by Arch, Cornhill; the extracts given here range from the year 890 to 1205." Has Mr. Oliphant, then, never heard of Henry Sweet?

Whether a work consisting of nearly nine hundred octavo pages of such observations as we have quoted is readable or not, will depend largely upon the taste of the individual into whose hands the book happens to fall. That few people will care to read it through at a sitting may safely be predicted. On the other hand, those who relish the dainty devices of language, without caring to study it seriously; those who occasionally 'drop into' philology, as Mr. Wegg did into poetry; in short, those persons who would greedily devour a series of linguistic 'Notes and Queries,' with the queries omitted, and frequent scraps of general antiquarian lore included, will often turn to this source for tidbits of novel flavor, and while away a half hour in the search and the fruition. Why the English scholar, for whom it contains much useful information, will not resort to it more frequently, can be better explained in a later comment upon the Index.

Mr. Oliphant is an ardent Teutonophile. True, he would hardly go to the same length as his master, who gravely makes the assertion: "The bulk and foundation of the Latin language is Greek, but a great part of the Latin is the language of our Northern ancestors, grafted upon the Greek. And to our Northern language the etymologist must go, for that part of the Latin which the Greek will not furnish: and there, without any twisting or turning or ridiculous forcing and torturing of words, he will easily and clearly find it."

But, if Mr. Oliphant's notions of etymology are sounder, his love for the Germanic element of our language is even more vehement; this love being prone to manifest itself in the form of violent prejudice against French writers and vocabularies. Hence leaps sarcasm, trenchant yet delicate, like the following: "Voltaire had many years earlier told his countrymen that

an old Warwickshire barbarian had lived, whose works contained grains of gold overlaid with much rubbish; something might have been made of the man, had he lived at Paris at the right time and formed himself upon Racine, or better still, upon Monsieur Arouet." And hence flow statements as questionable as this: "Gibbon was equally careful, admirable French scholar as he was, to write English alone in his text." If Mr. Oliphant means the text of the History, he may be correct; but Gibbon's correspondence would tell a different tale. In 1756 he writes "You ask me, when I shall come into England? How should I know it? . . . I design . . . to put in use all my machines next spring in order to come over. . . . Has marriage produced any changement in his way of living? . . . The Englishman who lodges in our house is little sociable, at least for a reasonable person." And thus in 1774: "Eh bien, alas, she is" . . . Again in 1775: "The first chapter has been composed *de nouveau* three times. . . . The ecclesiastical part, for instance, is written out in fourteen sheets, which I mean to *refondre* from beginning to end." Not to extend this catalogue of Gibbon's sins unduly, a letter of Nov. 8, 1792, contains the following French terms and phrases: *mes bonnes amies, petit Ouchy, emigrés, belle comme un ange*. In his indictment of penny-a-liner's English, Mr. Oliphant is not too severe, and his advocacy of pure and simple English, were it somewhat more moderate, would be felt by all true lovers of their tongue to be just. He would persuade us to confine ourselves to the English of Dryden and Swift; he regrets the loss of Augustan English, as a contemporary of Apuleius or Boethius may have mourned the corruption of Augustan Latin. We must not forget, however, with all our admiration of pure diction, that, had the language of Cicero remained intact, and continued in its imperial position, we should have been deprived of the three great literatures which have arisen out of its decay; that the ruin and renovation begun by Seneca, were perfected, though not terminated, by Cervantes and Lope de Vega; and that the affinities of Dante were rather with Lucan than with his professed master, Virgil.

These two volumes contain so much material

capable of being turned to account by scholars, that, despite all that adverse criticism might be able to urge, students of English would still regard them as a boon, were they provided with full and well arranged indexes. But the exclusion of nearly all Romance words from the index greatly diminishes the utility of the work, and to this drawback is added another arising from the confusion which reigns in the index as it now stands. If the Index Society should have occasion to cite new examples of comic entries, it would find rich stores at the end of Vol. II.

As an example, this series may serve:

"Collections of Plutarch; Collepixie; Collier; Collier, Jeremy; Collier (ship); Collier's Dramas; Colli-gener; Collop; Cologne."

Or the following:—

"Swift as thought; Swift, Dean; Swift (*passer*); Swiftsure, the; Swig; Swill."

Surely comment is unnecessary on such lists as these.

To sum up in a word: Mr. Oliphant would have succeeded better, had he been less ambitious. His book is neither literature nor philology; it is too burdened with the raw material of learning to be the former, and too unscientific and inaccurate to be the latter. Notwithstanding, it is a storehouse of facts; and he who has the patience to explore it, will be well rewarded for his labor.

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Glossar zu den Liedern der Edda (Sæmundar Edda) von HUGO GERING. Paderborn, 1887, pp. VIII + 200. [Bibliothek der ältesten deutschen Litteratur-Denkmaler. VIII. Band].

The lack of a special reference dictionary to the poems of the Edda has long been seriously felt by every student of Old Norse poetry. While not intended definitively to fill the existing gap, the present book nevertheless contributes appreciably toward it and is a very welcome addition to existing glosses.

The Edda text upon which Gering has based his glossary is the excellent *Lieder der älteren Edda* by Hildebrand, whose readings and orthography are followed except in the in-

stances noted below; variants are, however, not taken into consideration. Words other than those that constantly recur are cited under their inflected forms and referred in each instance to their proper strophe and line. All other words are only cited in their typical use; an omission that naturally much impairs the usefulness of the dictionary. Compounds are glossed under their first member only.

The only new readings unconditionally accepted occur in the verses below which are amended to read as follows:

<i>Vsp.</i>	28, 5 <i>brotiān var borðveggr</i> (<i>Müllen-hoff</i>).
	32, 2 <i>blauðgum lívur</i> (<i>Müllenhoff</i>).
	57, 3 <i>gusar</i> (<i>Grundtvig</i>).
(<i>Grundtvig</i> :	<i>meðan eitri gusar</i>)
	4 <i>spýr glöðum</i> "
(<i>Grundtvig</i> :	<i>ok um spýr glöðum;</i>)
	7 <i>vargs at dauða</i> (<i>Bugge</i>).
<i>Bdr.</i>	6, 7 <i>flet sagrlega</i> (<i>Sijmons</i>).
<i>Hým.</i>	9, 5 <i>er minn friðill</i> (<i>Bugge</i>).
	25, 3 <i>svát at ár Hýmir</i> "
<i>Ls.</i>	9, 5 <i>lézkðu eigi mundu</i> ,
<i>Hrbl.</i>	13, 6 <i>ef ek komonk yfir sundit</i> . (<i>Sij-mons</i>).
<i>Skm.</i>	33, 5 <i>es þú fengit hefir</i> (<i>Sijmons</i>).
	34, 5 <i>hue ek fyrbýð</i> , "
	6 <i>hue ek fyrbanna</i> "
<i>Háv.</i>	39, 2 <i>eða svá matargóðan</i> ,
	3 <i>at værit piggja þegit</i> , "
	57, 4 <i>maðr manni</i> (<i>Müllenhoff</i>).
	73, 1 <i>Tveir 'ru einsherjar</i> ; "
<i>Hyndl.</i>	8, 6 <i>frá goðum komna</i> , (<i>Sijmons</i>).
<i>HH. I.</i>	42, 2 <i>látt und stóðum hreina</i> , (<i>Bugge</i>).
<i>Grp.</i>	35, 7 <i>heitr þú fljóðla fer</i> (<i>Sijmons</i>).
<i>Guðr. I.</i>	16, 3 <i>svá at tár flutu</i> "
<i>Sig.</i>	22, 7 <i>ok eptirvarp</i> "
	61, 6 <i>góðra ráða</i> ,
<i>Helr.</i>	2, 3 <i>hvarffúst hg fuð</i> , "
<i>Guðr. II. 24</i> , 4 <i>ok akarn brunnin</i> ,	"
	III. 4, 3 <i>jofur óneisan</i> , (<i>Bugge</i>).
<i>Am.</i>	1, 4 <i>sú vas nýt fæstum</i> ; (<i>Vigfusson</i>)
	90, 5 <i>varða ván lygi</i> ,

Of the multitude of new readings by Vigfusson, adopted in the *Corpus Poeticum Boreale*, but one is found in the above list, viz. *Am. 1, 4*. Only the words supplied by Grundtvig to fill the lacunæ in *Vsp. 57, 3* and *4* are glossed under their corrected forms; the other changes are merely noted under the forms used by Hildebrand.



The following purely orthographic changes are incorporated in the glossary under the corrected form: The one great alteration that has been made in the orthography is the graphic differentiation of consonantal *i* (j) and vocalic *i*—a change that commends itself. Further changes are: *bjgð*, *f.* (*bjgðum Vsp.* 7, 2) instead of *bjðr*, *m.*; *kør*, *f.* (*Guðr. II.* 44, 3) instead of *kjør*; *rök*, *n. pl.* (a frequent word) instead of *rok*; *ægir*, *m.* (*ægi*, *Vsp.* 61, 3; *Rp.* 44, 8; and frequently as name of the god of the sea) instead of *ægir*. Quantity is changed in: *firar*, *m. pl.* (a frequent word) not *firar*; *ið*, *f.* (*iðir Hmðm.* 1, 2) not *ið*; *tiginn*, *adj.* (*tiginna, Am.* 91, 4) not *tiginn*; *topt*, *f.* (*toptir Grm.* 11, 6) not *tópt*.

The following changes are accepted, but are, nevertheless, not glossed as corrected: *en*, *conj.* should throughout be written *enn*; *græta* (*grætir Ls.* 37, 4; *grætta Háv.* 109, 6; *HH. II.* 28, 4) should be *græta*; *græti*, *n. pl.* (*Sig.* 64, 8; *Hmðm.* 1, 3; *Guðr. II.* 10, 6) should be *græti*; *grætir*, *m.* (*græti Hým.* 14, 3) should be *grætir*; *kvøkva*, (*Hmðm.* 1, 8; *kvøkisk Háv.* 57, 3) should be *kveykva*; *væla* (*vælti, Grm.* 6, 5) should be *væla*.

The glossary, as the preface states, is to be considered but the precursor of a complete dictionary to the lays of the Edda. This larger work is intended to form the third volume of a new annotated edition of the Edda to be prepared by B. Sijmons, who will adopt a normalized orthography to accord with the surmised age of the lays. The future glossary will not only follow the new orthography, but will cite every word, including variants, by strophe and line; it will also properly gloss the second member of compounds, and in the case of rarely occurring words will furnish citations from the poetry outside the Edda. In the mean time the present book is unmistakably a valuable contribution to Old Norse poetical *subsidia*. The readings of our only available poetical dictionary, the *Lexicon Poeticum* of Egilsson, have been, in many cases, superseded; and, although at first altogether admirable, it must now be used with extreme caution. With a dictionary carefully made on the plan suggested in the preface the study of Old Norse poetry will take a long stride forward. That much still remains

to be done in clearing up the difficulties of the Edda text as it has come down to us, is shown by the numerous question marks after readings and definitions in the present book. A careful examination of the skaldic poetry in the light of the criticism of the last few years ought to do much toward clearing away some of them. As Gering's present work is by himself regarded as in a sense only tentative, many criticisms that would be in order on it ought justly to be withheld for the other, which, no doubt, will itself anticipate them.

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Representative English Prose and English Prose Writers by THEODORE W. HUNT, Ph. D., Professor of Rhetoric and English Language in the College of New Jersey. Author of 'The Principles of Written Discourse,' etc. A. C. Armstrong and Son, New York. 527 pp. 12mo, \$1.50.

To write a scholarly and comprehensive treatise on English Prose is no easy task. It requires a general knowledge of the whole scope of English Literature. The writer should be as familiar with the style of the Anglo-Saxon Chronicle as he is with that of 'Heroes and Hero Worship.' He must believe in the study of literature itself as a broad historic continuity. No mere dabbler in pet epochs, no short-sighted enthusiast who mistakes the petty confines of a single century for the broad domain of literature in the land where "Freedom slowly broadens down from precedent to precedent," will be equal to giving to English Prose anything like the adequate treatment that Becker gave to German Style. A mere belief in the historic development of literature will not be enough: he must have that philosophic view which comes from a deep insight into the principles which underlie literary growth. No student can fully comprehend an English author unless he knows both the relation which that author sustains to his own period, and also the broader relation which that period bears to those which may precede or follow it. He who aspires to write upon English Prose must be familiar with what literary critics have written, from the simple statements of a Ben

Jonson to the complex principles of a Matthew Arnold, so that he may avail himself of the advantage of profiting by others' success, and of avoiding others' mistakes. Above all he must have the rare attainment of reticence and know when he reaches the limits of his almost endless task.

Biased by these pre-judgments and many others, which we would not suffer to take even an airy shape, we opened Prof. Hunt's book and began to read. The first excellence we noticed was the wise restriction of the general plan. Two brief introductory chapters sketch the preliminary period from Bede to Bacon. Part First is devoted to Representative Historical Periods; Part Second, to Representative Literary Forms; and Part Third, to Representative Prose Writers and their Styles.

In a work of so broad a compass clearness in discussion will depend upon the principles of classification, and also upon the relative gradation from period to period. In his classification, the author makes a sufficient recognition of the classificatory work of previous authorities, and then suggests the following method :

- I.—Period of Formation, 1560—1660.
Bacon to Milton.
- II.—Period of Transition, 1660—1700.
Milton to Addison.
- III.—Period of Final Settlement, 1700—1760.
Addison to Johnson.
- IV.—Period of Expansion, 1760—1860.
Johnson to Carlyle.

Writers like Oliphant would object to this classification, and would seek for the formative influences upon English Prose in writers preceding the Elizabethan era; they would call that era the epoch of greatest expansion. Yet we think the plan, taken as a whole, justifies these principles of classification in the relation they sustain to other parts of the work.

In Part Second the author does not seek for a *summum genus* of literary forms, but bases his divisions on the logical principles of *process, quality, and object*.

In Part Third the learned author announces three distinct principles for the classification of prose authors, the Basis of Periods and the Basis of Literary forms already adopted, and

then adds a purely literary division on the Basis of Thought and Style.

Thus has the way been prepared for a methodical discussion of twelve representative English Authors, on a plan similar to those of Drake, Masson, Minto and Bain. The authors treated are Bacon, Hooker, Milton, Addison, Swift, Johnson, Burke, Lamb, Macaulay, De Quincey, Dickens and Carlyle. The conclusion, like the tufts of the pine-apple, indicates the tendency in the growth of contemporaneous literature.

We conceive the leading excellences of the work to be the comprehensive plan, which enables the author to have a firm hold upon the whole discussion; thoroughly assimilated material, so that nowhere is the reader repelled by the crudities of pedantry; an absence of all attempts to parade his learning, and a genuine sympathy with his subject. This attempt has therefore resulted in the production of a work which should speedily find its way into higher seminaries and colleges, wherever the need is felt of a comprehensive study of representative English prose authors.

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The Commedia and Canzoniere of Dante Alighieri. A new translation by E. H. PLUMPTRE, D. D., Dean of Wells. Vol. I. London. Wm. Isbister.

A Study of Dante. by SUSAN E. BLOW. New York and London, G. P. Putnam's Sons

The first volume of Dean Plumptre's long-expected translation of Dante, which contains the Hell and the Purgatory, together with the life, must be upon the whole, I think, a disappointment. The Dean's well-earned reputation as a translator of Sophocles, his learning and intelligence, and the specimens of his work that had appeared in print, had caused a better translation to be looked for than has appeared. The chief difficulty, it may well be believed, is one that is insurmountable, viz: rhyme. He declares in his preface that he has aimed to give the nearest analogue to the *terza rima* that the nature of the English language permitted. But the resemblances be-

tween his verse and Dante's can be reduced to these three, that it is rhymed, that the rhymes follow the same order, and that it is a line of ten syllables, which is the number of syllables that count in a very few of Dante's lines, and to secure this, nearly everything else of importance had to be sacrificed or modified.

The translator of Dante must give up at the outset all thought of reproducing the dissyllabic rhymes of his original, yet the dissyllabic endings are an element of the metrical effect scarcely less important than the rhymes themselves. To mention only one thing; no reader of Dante can fail to notice the skillful use he makes of the occasional monosyllabic rhyme; it compels our attention to just the right thing, at just the right time. This is quite impossible with the uniform single rhyme of Dean Plumptre. Compare.

Chè, se Tambernicch
Vi fosse su caduto, o Pietrapana,
Non avria pur dall' orlo fatto cricch,

with the Dean's

For should the Tambernach
Fall on it or Pietra Pana's (*sic!*) rock,
E'en on the edge it had not made a crack.

I have not observed a double rhyme in the translation, but even if it were always used in place of the Italian single rhyme, though it would furnish the variety sought after, it would no more be the equivalent of the original than would a triple rhyme, which Dante also uses a few times; the metrical effect would be quite different.

I doubt if blank verse uniformly of eleven syllables would be much better than Dean Plumptre's rhymed verse of ten; I know of no such English translation, but Philalethes' German translation, admirable as it is in most respects is to my ear monotonous and but little closer to the *terza rima* metrically than Dean Plumptre's.

The fact is that the essential structure of verse is so widely different in the Romance and the Teutonic languages that it is a well-nigh hopeless task to try to transfer from one to the other the same metrical effect, even where the difficulties are not so great as in the *Divina Commedia*. The rondeau, the ballade, the villanelle of Lang and Gosse and Dobson are fairly good representatives in English of

their models, but it is the rhymes, the refrains and the general tone which make them so, not the metrical effect of single lines, which is distinctly English, not French; it is the artificial side of these forms of poetry, not the artistic side, which makes them better suited to imitation in a foreign tongue.

Now there is nothing artificial in Dante's use of the *terza rima*, and I do not believe that any possible English imitation can preserve any considerable part of the value of the original. Robert Browning has shown a perfect mastery of the English form in "The Statue and Bust," but it is the English, not the Italian, music that strikes the ear. Streckfuss, a more skillful versifier than Plumptre and with an abundance of double rhymes at his command, is scarcely more successful in this respect. There is little to choose between.

When our life's course with me had half-way sped,
I found myself in gloomy forest dell,

and

Auf halbem Weg des Menschenlebens fand
Ich mich (*l mi ritrovai*) in einen finstern Wald verschlagen.

There is only one way, as I think, for a translator; it is to do as Longfellow has done, to take blank verse with free use of dissyllabic endings. The English form of the *terza rima* might do in the hands of Browning or Wm. Rossetti, hardly in Longfellow's, for some portions, such as the voyage of Ulysses, the story of Francesca, the meeting of Vergil and Sordello, the prophecy of Cacciaguida, though that is doubtful, but certainly no English verse can render so well as the blank verse of Longfellow the magnificent closing books of the *Purgatorio* and *Paradiso*, such speculations as those on the spots of the moon, on the freedom of the will, on the nature of the stellar influences, or the examination of Dante by Peter, James and John, on Faith, Hope and Love. Blank verse has established itself as the proper poetical vehicle for such subjects, and bids fair to remain so, until a successor arises to Robert Browning, who shall add to the vigor and breadth and delicate, deep insight of the author of "Sordello" and "Saul" a little more care for poetical form.

No one would be more delighted than the writer of this notice to see a rhymed translation of Dante which would give a reader not

familiar with the original, something of its savor, but this is certainly not the case with the present translation. Even the purely technical structure of the verse is not up to the level which may fairly be demanded of a translator of Dante. What can excuse, except perhaps the necessity of rhyme, such a verse as
He wanders seeking freedom, gift men bless (*!ch'è si cara*)
(*Purg.* i. 71), or what constraint of any sort can excuse in a translator of Dante, such rhymes as *rear, there, were*, (*Inf.* XXII, 11 sqq.), *come, doom, illume, above, move, cove*, (*Purg.* VII. 23 sqq., 41 sqq.) or such a line as

"Let Poesy that was dead rise again" (*Purg.* I. 7).

which is simply a bad line, not due in the least to the necessity of rhyme or meter, as is also,

Make them such prayers in our temples learn,

(*Inf.* X. 87). Many are the verses which are padded out to the desired length. Nothing is more foreign to the directness and compactness of Dante than the use of two epithets where one is enough. But Dean Plumptre apparently does not feel this or the six lines that follow, all taken from the first fifty lines of *Purg.* I. would have taken another shape.

Which leaves so *dark* and *stern* (*crudele*) a sea behind,
 Which gathered in the aspect *calm* and *bright*. (*sereno*).
 Soon as I passed forth from the *dank*, *dead* (*morta*) air,
 The planet whence love floweth, *sweet* and *fair* (*che ad
 amar conforta*).

The rays of those four stars, so *pure* and *true* (*sante*).
 Which darkens aye that valley *dark* and *dread* (*nera*).

Not in one of these lines, except possibly in the last, is there a suggestion of a double epithet. It is only necessary to look at Longfellow's translation of them, to see how much more truly is reproduced the tone of the original, which includes much more than rhyme. How could the Dean, if he had felt the music of Dante, have let pass such a terzett as this.

*Already was I gazing, all intent,
 To look all down the pit that open lay,
 All bathed in tears of anguish and lament,* (*Inf.* XX. 4-6).

Tutto occurs just once, and why must *già* be turned by *already*, when many ways to avoid the repetition of the syllable *all* should have suggested themselves?

The faults which have been pointed out would not be so serious in so difficult a task, if they were not so numerous, and if the claims made for this translation did not inevitably

suggest comparison with Longfellow's, incomparably the most poetical, as it is the most literal of verse translations, unless W. M. Rossetti's *Inferno* be an exception. It would be interesting to compare Plumptre's with other rhymed versions, but none are accessible to me except Sibbald's *Inferno* and parts of Parsons' *Purgatorio*. Sibbald uses, like Plumptre, what passes for the English equivalent of the *terza rima*. The epithet is a less deadly foe to him, and the choice of words and the structure of the sentence is decidedly more Dantean, but there is a roughness in the verse which is widely at variance with Dante's unfailing art, and which makes it even less representative of the original metrically than Plumptre's verse.

Parsons' translation is in the meter of Gray's "Elegy," without division into stanzas. There is no attempt at a line for line translation, but it is surprising that he has been obliged to depart from it so seldom. Perhaps it would have been better if he had not kept so close to it, for a three-line division of a four-line stanza, which is often the impression given, is not agreeable, but with this exception, his translation is far superior to Plumptre's. Dr. Parsons has a poetical sense, which seems to be lacking in Plumptre. Compare his version of the six lines quoted with Plumptre's.

Turning from sea so terrible its prow.
 Which overspread the beautiful serene,
 Soon as I left that atmosphere of death.
 The beautiful planet which gives love new breath.
 The rays of those four sacred splendors there,
 Which makes the infernal valley black for aye.

When we consider Plumptre's undoubtedly capacity and intelligence as an interpreter, and then compare his *Sophocles* with his *Dante*, it will be plain how the restraints of rhyme have hampered him, so as to spoil what might easily have been a creditable, even a good translation. As it is, there are passages which seem to me as good as the conditions he has imposed on himself will allow. The closing books of *Purgatory*, in particular, contain much that is in every way excellent.

It is pleasant also to be able to give almost unreserved praise to the matter contained in this handsome volume. He has, to be sure, not escaped the common error of all biogra-

other

phers who have to construct lives of great men out of scanty material; some of his conclusions are not only startling, as he says they may be, but even absurd, at least if stated as anything more than the merest guesses, but this is an amiable weakness, which can work no serious harm. His notes justify his claim, that he knows what the average reader wants; they are not so felicitous in literary illustration as Longfellow's, but in other respects they are much more useful to the average reader for whom they are meant, and are sometimes suggestive. His theory concerning the Matilda of the Purgatory is, I think, new, and certainly attractive, though, as he fully acknowledges, it rests on a slender basis of facts. He seems inclined to take the more horrible view of the famous line (*Inf. XXXIII. 75.*); but the most natural, as I think, as well as the most agreeable interpretation of the words, supports the other view. But on this, as on many other points on which he comments, no agreement is ever likely to be reached, and it would be very unfair to blame him, because others think differently.

Finally, I can not help remarking his indiscretion in publishing some preliminary sonnets, a thing which will surely suggest a damaging comparison with Longfellow's, certainly among the finest sonnets which the last twenty-five years have produced.

Miss Blow's "Study of Dante" is the work of one who has studied the Comedy faithfully, intelligently, we may almost say sympathetically, and seeks to interpret its ethical and spiritual teaching to an unbelieving world. The little book contains much that is valuable and will repay reading. The symmetrical formal structure of Dante's great poem lends itself more readily than poems like Faust to such a formal scheme of his teaching as Miss Blow has given. No doubt, too, some such general scheme is in accordance with Dante's own purpose, and calls for no serious criticism.

It is unfortunate that Miss Blow is not more careful to distinguish between what Dante says and what she interprets his utterances to mean. This is, however, a minor defect, attaching only to the form of literary expres-

sion, and is not likely to mislead any serious student.

A greater fault is her apparent inability to appreciate the enormous difference between St. Thomas Aquinas and Hegel. The prevailing tone of the book is as far as possible from that of Dante's master, so that even where the thought is just, it is often clothed in phraseology which would have been obscure, if not unintelligible, to the poet himself. Dante certainly did not have ever present to his thought "self-identification with the divine" though it is no doubt true that he never forgot that

"....il ben, ch'è del volere obbietto,
Tutto s'accoglie in lei e fuor di quella
E difettivo ciò ch'è li perfetto,"

Whatever the truth was that inspired his "rapt utterance," "O Luce Eterna" etc., it certainly was not that "the eternal distinction of the self is the begetting of an eternal object, the eternal identification of this object with self is eternal recognition, communion and love." It is doubtful whether in any sphere, under any circumstance, Dante held that "each man is now himself plus all other men." Of course, it is possible that Miss Blow has used such language deliberately, but if she supposes that the usefulness of her book for the general public is increased thereby, she is widely mistaken. That she is able to express simply whatever she wishes to say, is shown by numerous instances in this very book, and it is a pity that she has not chosen to do so always.

If another exception can be taken to the book, it is to what she seems to imply rather than to what she distinctly says. One might infer from some expressions, both in the book and in Mr. Harris' introduction, that Dante's hell was symbolical and nothing more. But it is not a matter for doubt that he believed in the literal physical suffering of guilty souls after death, if souls can be said to suffer physically. Nor need this interfere with the symbolical interpretation, for he expressly adopts in the *Convito*, I. 1, the fourfold interpretation of Scripture, literal, allegorical, moral and anagogical, and there is no reason why we should not suppose that he intended to place in his accounts of the sufferings and glories of

the future life, not only the literal, but also the allegorical and moral, perhaps even the analogical sense. But it must not be forgotten that Dante himself requires that the literal sense should come first as that which contains the others. If he had not believed that lost souls suffered literal pain, he would have chosen some other way to convey his teaching. It looks very much as if Miss Blow had fallen a victim to the very tendency she deplores, that of imagining that everything, even all punishment, is symbolical or excusable or "a course of practical logic" by which man learns wisdom. Physical suffering after death seems so "alien to our feeling," that Dante would apparently lose in her estimation by believing it. The abstract ethical side of Dante's teaching rightly predominates in her teaching, but the full significance of even this can not be grasped by him who does not know or forgets that he accepts the universal belief of his time as to the material side.

However, in spite of this, Miss Blow's book is a welcome addition to the few accessible books on this subject, is sure to be useful to the average reader who is not repelled at the outset, and will have value also for the professed student. If she sometimes finds more than Dante put in, it is in most cases only an addition, not a falsification, and her warm ethical feeling and keen ethical insight can not fail to excercise their legitimate influence on any sympathetic reader of the Divine Comedy.

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La Question du Latin. Par RAOUL FRARY. Deuxième Edition. Paris. Librairie Léopold Cerf. pp. 321.

This title might lead us to suppose that the work is a discussion of the language question. It is in fact much more. The author has carefully discussed a renovated curriculum for the secondary schools of France. To quote his own words: "Ce que je propose ou ce que je rêve c'est un enseignement plus conforme aux besoins de notre temps." He writes with the progressive and independent spirit that characterizes the excellent works of Spencer and Bain on the same subject.

The need of a renovated curriculum is found in the conditions characteristic of the present time—conditions that are widely different from those existing when the old curriculum was established. When the chief literary treasures of Europe were contained in Latin and Greek, and Latin was the language of the learned world, it was proper that the ancient languages should form the basis of education. At that time these languages served not only the ends of culture, but also the ends of practical life. Human progress has altered these conditions of two centuries ago. The field of knowledge has been vastly extended; new literatures of great worth have been produced; the mother tongue has supplanted Latin as the language of scholars; education, no longer confined to the so-called learned professions, is regarded as a needful preparation for every important vocation in life; in each country the business interests that require intelligent men have greatly multiplied; and international relations, which encourage commercial, social, and literary intercourse, are becoming more intimate every year. In the presence of these conditions, the old curriculum is obviously inadequate.

The war of 1870-71 led to an earnest discussion in France of educational reforms. Their humiliating defeat cruelly disturbed the complacency with which the French people were wont to think (I translate from M. Bréal) that the civilized world had its eyes fixed upon them in order to copy after and admire them. The truth began to be recognized, as Bismarck had said, that Germany owed its success in part to the German school-master. A spirit of patriotism inspired among the French a desire to improve their schools of every grade. As a result, no other nation has made better progress in educational work during the past fifteen years. It is in connection with this general reformatory movement that the question of liberalizing the curricula of the lyceums and colleges has been earnestly discussed. Important modifications, giving greater prominence to the mother tongue, modern languages, and natural sciences, have been made; but the reformatory movement, as is the case in this country, has not yet expended its force.

M. Frary examines one by one the usual arguments in favor of the ancient languages, and finds them all more or less fallacious. The argument based on etymology he thinks it entirely unnecessary to refute. "Personne n'a besoin de savoir d'où viennent certains mots scientifiques pour savoir ce qu'ils veulent dire, et d'ailleurs l'étymologie serait parfois un guide ou trompeur ou insuffisant." This is precisely the view of Bain. A knowledge of Latin is not necessary to a correct use of the mother tongue. "Croyez-vous qu'Homère sut le Sanscrit, l'Aryen primitif, et que Cicéron fut versé dans la science des origines du latin? * * * Il n'y a pas de langue qu'on ne puisse connaître par elle-même. Comparez le style d'un bachelier ordinaire avec celui d'une femme d'esprit!" The ancient languages have been overrated as disciplinary studies. In this particular, the modern languages have the advantage. By enforcing a lifeless grammatical drill and presenting difficulties beyond the years or attainments of the pupils, the study of Latin and Greek tends to destroy mental elasticity and to repress originality. "Et quels sont donc, après tout, les fruits de cette gymnastique? Voyons-nous que l'esprit en devienne plus agile et plus fort? Sans doute les intelligences d'élite résistent le plus souvent à ce régime cruel.

Mais la majorité des écoliers n'y gagne qu'une sorte de courbature morale et d'incurable déformation. . . . La prétendue gymnastique du latin les a énervés." In point of culture the advantage is on the side of the modern languages. While the student of Latin and Greek is engaged in grammatical drudgery, the student of English, French, or German may be introduced to an appreciative reading of literary master-pieces. "Croit-on que des jeunes gens qui, pendant une année entière, auront lu ou résumé deux fois par semaine le théâtre de Shakspeare, qui auront passé dix mois dans la fréquentation de Macaulay, n'auront pas autant de goût, un sentiment aussi élevé du beau et du sublime, un esprit aussi orné que s'ils avaient pendant la même période laborieusement expliqué un petit discours de Ciceron, trois ou quatre cents vers de Virgile, une ou deux épîtres d'Horace, et la moitié d'un livre des *Annales*?" While

modern civilization draws many elements from Greece and Rome, it does not follow that Latin and Greek must be studied in our colleges in order to become acquainted with the life of the ancient world. As a matter of fact, the knowledge acquired by the average student in his fragmentary and imperfect reading of ancient authors, amounts to very little. The contents and spirit of ancient literature may be learned through translations, and ancient history through the labors of modern historians. Can any one doubt that the reading of Bryant's translation of the Iliad gives a better acquaintance in every essential particular with that epic than the piece-meal study of the first two or three books? or that a perusal of Grote gives a clearer insight into Grecian life than the fragments of Xenophon and Herodotus presented in a college course? But after all, too much time should not be given in any form to the study of antiquity. Let us understand the age in which we live. "Nous avons assez pris pour modèles les Grecs et les Romains; essayons d'étudier les Anglais et les Américains. Nous avons assez médité sur les ruines de l'antiquité classique; ouvrons enfin les yeux à la lumière du monde moderne. Elevons nos fils pour l'avenir, pour une société affranchie des préjugés de caste."

M. Frary does not content himself with exhibiting the defects of the old course of instruction; on the contrary, he indicates with unusual fullness the studies that should be prominent in a renovated curriculum. Latin and Greek, he maintains, should be abolished in secondary education—a position in which he goes too far, at least for this country. In assigning a place to the natural sciences, the extreme position of Spencer and Bain is avoided. Education should not lose its literary character. "L'anglais et l'allemand doivent former, avec la langue nationale, la base de la culture littéraire que nous demandons à l'enseignement secondaire." The mistake of substituting scientific for literary studies—a mistake that has been very common in this country, and that has been prejudicial to educational reform—is carefully avoided. History and Geography, the other prominent studies of the new curriculum, should be presented in a very thorough and comprehensive

manner. The results of such a course of study will not compare unfavorably with those of the old curriculum. "Donnez-nous, en un mot, un enseignement secondaire sans grec et latin, et vos nouveaux bacheliers pourront exhiber leur diplôme sans en rougir."

The reasons assigned by M. Frary for giving more prominence to the modern languages are unanswerable. In themselves they are valuable disciplinary studies. They embody literatures which for richness of content and value for modern life are vastly superior to the writings of the Greeks and Romans. And above all, they are necessary in order to understand fully the thought and progress of the present day. The various nations of Christendom are in rivalry with one another in the fields of knowledge and commerce; and to remain ignorant of what others are doing—as was formerly the case in France to a notable degree—is to place a country at a great disadvantage.

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BRIEF MENTION.

The hitherto insufficient apparatus for the elementary study of Old French is happily receiving frequent re-enforcements of late. In addition to Constans' 'Chrestomathie de l'ancien français' (Paris, Vieweg, 1884, with later supplement) and Clédat's 'Grammaire Élémentaire de la vieille langue française' and 'Morceaux Choisis des vieux auteurs français'—of which we hope to give early reviews in the NOTES—M. Ferdinand Brunot, a colleague of Professor Clédat's in the Lyons Faculty, has recently brought out a 'Précis de grammaire historique de la langue française, avec une introduction sur les origines et le développement de cette langue' (Paris, Masson, 1887). This work forms a handsome and handy duodecimo volume of nearly 700 pages—bulky enough to contain a tolerably full sketch of historical French grammar, while still sufficiently succinct and inexpensive to be conveniently used as a class text-book and reference grammar. The introduction comprises an 'histoire générale de la langue française' in

something less than fifty pages; phonetics is treated in a brief but lucid manner in the next-following eighty pages, including two series of useful phonetic tables, the first presenting to the eye the leading facts in the history of the Latin sounds, the second proceeding, conversely, from the French as the point of departure; while to the 'lexique' is devoted a still longer division (ninety pages), in which the processes of word-derivation, composition and borrowing are suggestively presented and illustrated. The remainder of the volume is given up to the combined treatment of morphology and syntax, an arrangement which has its advantages for an elementary work. The grammar is richly supplied throughout with illustrative examples, which are translated whenever they would offer difficulty to a student acquainted only with Modern French. The book is not beyond the capacity of average learners, and is vastly superior to Brachet's grammar, not only in its far greater fulness, but also in being, in the main, well abreast of the more recent results of Romance philology; it differs from Clédat's, chiefly in that it covers the modern as well as the ancient stages of the language. Without any idea of making an exhaustive list, the following few slips in the matter of accuracy may be noted: p. 355, *néant* is explained as "composé de la négation et du participe présent latin du verbe être: *entem*." More carefully stated, Lat. *ens*, *entis* was an artificially formed noun, as if it were the *wanting* present participle of *sum*, used substantively.—p. 429, the form *avret* (*Cantilène de Sainte Eulalie*, 2) is correctly referred to Lat. *habuerat*, but mistranslated: "Bel *avret cors* . . . Belle avait eu le corps." The few remnants of the Lat. pluperfect surviving in O. Fr. had already weakened to simple preterits.—p. 539, "*illuec* (illo loco)," read, Lat. adv. *iloc*.—p. 543, "*dunc* [*donc*] représente le latin *tunc*;" read, *donique*, cf. Wölfflin's *Archiv*, II. 103.—p. 545, "*encore* (lat. *hac hora*)."
Hac hora, in the form *ha hora*, is probably the etymology of *ore*, *encore* being regarded as a compound of *enc* (adhuc?) and *ore*.—p. 550, the use of O. Fr. adverbial *par* in such examples as "mult *par* est grant la feste" is discussed, and its development aptly compared with that of *très* (Lat. *trans*); but no

mention is made of the Lat. prototype of this use occurring in compounds such as *perfacilis*, *perfervidus*, *perhorridus*, nor of its survival in the modern phrase, 'c'est *par trop* fort' p. 547, "Tost, tôt (lat. *tostum*, brûlé, par allusion à la vitesse de la flamme?)." The idea seems to be rather that contained in the phrases "a hot chase," "hotly pursued," etc.

It will be in place to call attention here to a peculiar comment on this grammar which appeared in the N. Y. *Nation* of January 28, under the title of 'Some Recent Works on Etymology.' The *Nation* critic's remarks on the etymology of the affirmative *oui*, as given by Brunot and others, are so noteworthy as to deserve quotation at length. Animadverting on the "too little unanimity among the specialists of this branch," he says: "The simplest forms give rise to too many contradictory statements. A single example may serve to show how much uncertainty yet exists in regard to the derivation of the commonest words. It is not necessary to look in very old French grammars to find the word *oui*, yes, explained as being the past participle of the verb *ouir*, to hear. Then came the more logical and historical explanation, which accounts for the old form of the word, *oil*, deriving it from *hoc illud*. This is probably accepted now by 99 per cent. of those who, without being specially etymologists, have generally correct ideas on French derivations [?]. But of very late years the learned in phonetic changes have proved by analogy that the words *hoc illud* could never have given *oil*, but only *oël*, so that one of them proposes as a solution the words *hoc illic* as the original of *oil*. This etymology, for reasons which it would be pedantic to develop here, satisfies all the laws of letter changes from Latin to French. M. Clédat, in his 'Grammaire élémentaire de la vieille langue française,' already noticed in the *Nation*, rather shirks the question, although lately, in his edition of the 'Song of Roland,' he proposes *o* (Lat. *hoc*) and the personal pronoun *il*. In this M. Brunot follows him; so that, according to him, the answers to the questions, 'Do you go?' 'Does he go?' would have been *o je* and *o il*, as the answer to 'Do we go?' would have been *o nous*; *o il* taking later the place of all the other forms. Hence, in view of all these

newly discovered "belles choses," the professional etymologist must feel like exclaiming with Molière's *Madelon*: 'Si l'on ignore ces choses, je ne donnerais pas un clou de tout l'esprit qu'on peut avoir.' As a matter of fact, the etymology of *oui* which is here ascribed to Clédat and Brunot, was not only proposed, but established, by Professor Tobler just ten years ago, in Kuhn's *Zeitschrift für vergleichende Sprachforschung*, III. 423, (neue Folge) 1877; and in O. Fr. the answer to the question "Do you go?" not only "would have been," but was, *o je* (cf. for an example, Bartsch, Chrest., p. 296, l. 42). In the note in *Romania* (as far back as 1880) in which Professor Cornu calls attention to the fact that *illud* could only have given *el*, he speaks of Tobler's etymology as "admise aujourd'hui, je pense, par tous les romanistes."

More lately, March 31, the *Nation* reviewer, in his notice of Gröber's *Grundriss* (which, he says, "is calculated to embrace six good-sized volumes . . . and it is expected that the third number will form the completion of the first volume"—there are to be only six numbers, comprised in two volumes), tells us that "on page 149 Gröber mentions as the end and scope of Romance philology 'scientific research concerning Romance speech, of which the origin has, in the lapse of centuries, become incomprehensible.'" Not recalling any such a remarkable statement in the scholarly treatise in question, we turn to the page cited, and find, as the nearest approach to the above "quotation," the following sentence: "Die 'Forschung über die unverständlich gewordene und unverstandene romanische Rede' gipfelt in der Erkenntnis der Entwicklung künstlerisch gestalteter romanischer Rede und romanischer Sprache," etc. Finally, we are told that the work "contains all the *literary quotations* [italics ours] needful to those who desire to undertake studies subsidiary to the information contained in the 'Grundriss.'" By "literary quotations" is here apparently meant "bibliographical references." It may justly be said that the time has come when the *Nation* should furnish its readers with more reasonable opinions and less groping information in the domain of Romance philological criticism.

'Studies in Italian Literature, classical and modern,' by Catherine Mary Phillimore (London, 1887) is the title of a collection of papers previously published in reviews, on the *Paradiso*, Petrarch, Tasso, the Italian Drama, Manzoni, etc. The various subjects are treated in an easy, attractive way, showing the deep interest of the author in her work. After the perilous point of the Medici period is passed the book is fairly reliable. The scientific value of the essays preceding can be inferred from the evident ignorance of all work done in the field for ten years at least. Symonds is not even cited, much less Bartoli and Gaspary. For example, De Sade and "above all Bandelli" (whose book was printed, according to the author, in 1837) are considered the authorities on Petrarch. Therefore, we find a definite Laura, a serious view of Petrarch's political influence on the Pope and Emperor, not a word of his frantic struggles to obtain the laurel crown, the *Africa* relegated to the background among his Latin works, and the following summary of the man: "His personal character was of a most amiable kind. He neither desired nor despised riches. Without conceit he knew his own worth. He loved fame, but was not eager in the pursuit of it," etc. (p. 57). And all this might have been saved by the scholarship necessary to open the *Encyclopaedia Britannica* to the article "Petrarch!" It is, perhaps, unnecessary to add that the first chapter on the Drama does not fall far short of being worthless. How the Drama started the author has no clear notion: by the "'Ludi,' as the mystery plays were called" (p. 132) one is led to think of the Laude; Mussato's "Eccecinis" may be a typographical error for Ecerinus; of the *Divozione* and *Sacra Rappresentazione* there is no mention. The misfortune of such work is that it is not negative in effect, but actually misleading, and that, too, with the best intentions on the part of the author.

Deutsch-Americanisches Magazin is the title of a new German quarterly, edited by H. A. Rattermann (Cincinnati, S. Rosenthal & Co.), to which we take pleasure in calling the attention of those interested in the history and language of the Germans in America. Mr. Ratter-

mann long ago established his reputation as an investigator in this special field, and we doubt not that the present enterprise will contribute much towards showing the important influence of the German element, for the past two hundred years and more, upon the material and intellectual development of our country. The two numbers already issued contain valuable essays on biographical and literary topics from the accomplished editor. A special feature of the 'Magazin' is its publication of important historical documents, which are edited with philological care and will prove of great value for the study of German American dialects and their literature.

A year or two ago, Mr. Arsène Darmesteter, Professor at the Sorbonne, was invited to deliver before a London audience a short series of lectures on questions of philology. The little book which appears as the outcome of these lectures,* is necessarily elementary, but contains much that is suggestive even to the more advanced student. A simple, clear exposition of facts (well-known though they be), coming from such a master of the subject, must always be of great value. Mr. D. takes for his theme the changes in meaning between the radical word and those derived from it, and the various causes which bring about these changes. He selects as his illustrative examples almost entirely Latin primitives with their French derivatives, and the changes in French words themselves; and does his work with that clearness, directness and attractive arrangement of examples, which is so characteristic of the best French workmanship. Some of his lists of words and idiomatic expressions (e. g., pp. 55, 101, 150 et seq.) are charming reading in themselves to any student of French. Teachers will find the book useful as auxiliary reading for beginners in Romance philology: it is fully as engaging as Brachet's *Introduction*. The translation, which was made from the original manuscript, reads very smoothly, the rendering of the French examples and idiomatic phrases in particular being extremely accurate and neat. Follow-

* *The Life of Words as the Symbols of Ideas*, by ARSÈNE DARMESTETER. London, Kegan Paul, Trench & Co., 1886, pp. 173.

ing the above, an edition in French, from the author's revised manuscript, has just appeared under the title, 'La vie des mots étudiée dans leurs significations.' Paris, Delagrave, pp. XII, 212.

PERSONAL.

Professor Hugo Schuchardt (University of Graz, Austria) has received permission from the Government to discontinue his lectures for the present term and has gone to South France (Provence) and to the Basque Provinces of North Spain for the purpose of making special researches into the languages of these districts.

Mr. W. R. Morfill, of Oxford, England, is engaged in writing a Serbian Grammar for the Series of 'Simplified Grammars' which Messrs. Trübner & Co. (London) are now publishing. It is to be followed, in this series, by Bulgarian, Chekh and Russian Grammars by the same author, whose object is to write them on scientific principles, according to those laid down in the great work of Miklosich, *Vergleichende Grammatik der Slavischen Sprachen*. The writer expresses the hope that they will be useful to the student of comparative philology no less than to the special Slavonic scholar. Mr. Morfill will undertake, later, to prepare a Russian Grammar and Reading Book for the Delegates of the Clarendon Press.

Professor L. Clédat (Faculté des Lettres de Lyon, France) has in press the first number of his '*Revue des Patois*, recueil trimestriel consacré à l'étude des patois et anciens dialectes romans de la France et des régions limitrophes,' and, in the announcement to this initial livraison, he gives us an attractive list of collaborateurs, among whom may be mentioned, Brunot, Chabaneau, Joret, Monaci, Philipon, du Puits-pelu, Raynaud, Thomas. Subscription price, 15 francs a year. In connection with this undertaking, it may be well to state that we have received the announcement also of a '*Revue des patois gallo-romains*' to be edited by Professor Gilliéron, of the École pratique des Hautes Études, at Paris. We regret that these

two enterprises could not be merged into one, so as to unite the efforts of dialectologists in a single channel of publication.

Dr. Emil Hausknecht, until recently Professor of French and English in the Falk Real-gymnasium in Berlin, has been called to the position of Professor of Pedagogics in the Imperial Japanese University at Tokio. Dr. Hausknecht reached the scene of his new labors in January of the present year, and was engaged until April in studying the schools and school-system of the Empire. This work he will continue in the summer vacation, by a tour of inspection through the provinces. During the present semester he will lecture on pedagogical subjects and conduct the exercises of a pedagogical seminary, at the University. Dr. Hausknecht's well-known success as a teacher, and instructor of 'Probekandidaten,' in one of the foremost real-gymnasia in Germany, together with his practical knowledge of the educational systems of France and England (in both of which countries he enjoyed a long residence), and his own high attainments as an original scholar, have especially fitted him for a career of usefulness in his present important position. For his doctor's degree, which was obtained at the University of Berlin in 1879, Mr. Hausknecht presented a dissertation entitled 'Ueber sprache und quellen des mittelenglischen heldengedichts vom Sowdan of Babylon.' Since that time he has published articles on kindred subjects in *Anglia* and *Herrig's Archiv*; and in 1885 appeared his critical edition of 'Floris and Blauncheflur: mittelenglisches gedicht aus dem 13. jahrhundert nebst litterarischer untersuchung und einem abriss über die verbreitung der sage in der europäischen literatur.'

JOURNAL NOTICES.

ROMANIA NOS. 58-59.—MEYER, Paul. *Notice d'un ms. messin* (Montpellier 164 et Libri 96).—MOREL-FATIO, A. *Mélanges de littérature Catalane*. III. *Le livre de Courtoisie*.—MEYER, Paul. *Les Manuscrits français de Cambridge*. II. *Bibliothèque de l'Université*.—PICOT, E. *Le monologue dramatique dans l'ancien théâtre français*.—MUSSAFIA, A. *Sul metro di due componimenti di Filippo de Beaumanoir ed. Suchier*.—PHILIPON, E.

Le possessif tonique du singulier en lyonnais.—PUITS-PELU *L'adjectif-pronom possessif en lyonnais; ant en langue d'oc; acala en auvergnat.*

ENGLISCHE STUDIEN. VOL. X. PART 2.—ADLER, M., KALUZA, M. *Studien zu Richard Rolle de Hampole.*—SATTLER, W. *Zur engl. Grammatik. Reviews:* SWEET, *The Oldest English Texts* (A. Schröder); DIETER, *Sprache und Mundart der Ep. und Cambridge glossen* (A. Schröder); PETRAS, *Über die mittelengl. fassungen der sage von der sieben weisen meistern* (H. Varnhagen); HERPOKD, *Literary relations of England and Germany in the sixteenth century* (F. Babertag); English Worthies, ed. by Andrew Lang (E. Regel); Sir Triestrem, ed. by P. McNeill (E. Kölbing); SCHUEDEKOPF, *Sprache und dialect des mittelengl. gedichtes William of Palerne* (M. Kaluza); Internationale zeitschrift für allgemeine sprachwissenschaft, ed. by F. Techner (H. Klinghardt); SIEVERS, *Phonetik* (W. Vietor); MISCELLANES: *The Modern Languages in America* (H. S. White); *Verhandlungen zur reform des sprachunterrichts auf der dritten nordischen philologenversammlung zu Stockholm* (F. Palmgren); *Bericht über die verhandlungen des ersten allgem. neuphilologentages zu Hanover* (A. Rhode); *Die älteste deutsch-englische und englisch-deutsche grammatic* (W. Vietor).

ANGLIA. VOL. IX. PART 3.—DIEBLER, R. *Henriksen's fabeln.*—BUSS, P. *Sind die v. Horstmann herausgegebenen schottischen legenden ein werk Barbere's.*—SARRAZIN, G. *Béowulf und Kynewulf.*—STURMFELS, A. *Der alfranzösische vokalismus im Altenglischen.*—THURIEN, H. *Das Datum von Chaucer's 'Mars und Venus.'*—WUELKER, R. I. *Eduard Bulwer und seine werke.* II. *Versehen in den bttichern über neueste englische literatur:* 1. Kingsley's Yeast and Alton Locke; 2. Hypatia.—ZARNCKE, F. *Das englische Volksbuch vom Dr. Faust.*—LENTZNER, K. *Clement Mansfeld Ingleby.*

ZEITSCHRIFT FUER DEUTSCHES ALTERTHUM. VOL. XIX. PART 1.—ZUPITZA, J. *Altenglische glossen zu Abbos Clericorum decus; Altenglische glossen zu Beda; Die ursprüngliche gestalt von Aelfrics Colloquium; Ein zauberspruch.*—NAPIER, A. *Bruchstück einer altengl. Boethius.*—STROBL, J. *Zur sprachdichtung bei den Angelsachsen.*—MEYER, R. M. *Die Neidhartlegende.*—MUELLER, R. *Zur Kudrun; Zum Meier Helmbrecht.*—Reviews: Hoffmann, *Reinheitsfeind* im Westgerm; and Bode, *Die Kenningar in der Ags. Dichtung* (R. M. Meyer).—HEINZEL, *Über die Nibelungensage* (S. Singer).—DUENTZER, *Abhandlungen zu Goethes Leben und Werken* (Minor).—BAUMGART, *Goëdes Weissagungen des Bakis und die Novelle* (K. Zwierzina).

BEITRÄGE. (Hrsg. v. Paul u. Braune). VOL. XII. PART 2.—SCHULLERUS, A. *Zur kritik des altnordischen Valhöllglaubens.*—KAUFMANN, F. *Die rhythmitik des Heliand.* Die Heimat des Helianddichters.—BUGGE, S. *Studien über das Beowulfepos.*—KLUGE, F. *Zur althochdeutschen lautlehre.*—MOGK, E. *Bragi als gott und dichter.*—BRAUNE, W. *Nachtrag zu mhd. ein. Ahd. fôhnen verzeihen, essen. Zu mhd. gelauben gestatten.*

GERMANIA XXI. PART 4.—BEHAGEL, O. *Zum Heliand und zur Heliand grammatic.*—WALKAN, R. *Ein Geschlecht von der Vogelweide in Boehmen.*—LEHMAM, H. *Ueber Waffen im angelsächsischen Beowulfliede.*

ARCHIV FUER LITERATURGESCHICHTE XV. PT. I.—VARNHAGEN, H. *Eginhard und Emma.*—LITZMANN, C. P. *Neue Mittheilungen über Hölderlin.*—BIEDERMAN von, *Anzeigen aus der Goethe literatur.*

ARCHIV FUER DAS STUDIUM DER NEUEREN SPRACHEN LXXVII. PARTS 3 AND 4.—RUDOLF, A. *Der germanische Lichtgott Balder und der heilige Johannes.*—KEESEBITER, O. *Die christlichen Wörter in der Entwicklung des Französischen.*—VOLLMER, A. *Shakespeare und Plutarch*, I.

FRANCO-GALLIA, MAERZ.—GILLIERON, L. *Les accents dans la langue française.* (Abhandlung).—VON MOERNER, J. *Die deutschen und französischen Heldenepen des Mittelalters als Quelle für die Culturgeschichte.* (A. Kressner).—RAEDER, H. *Die Tropen und Figuren bei R. Garnier.* (Kressner).—TRIAL, L. *L'Idée de Dieu dans la poésie de Victor Hugo* (J. Sarrazin).

ARCHIV FUER LITTERATURGESCHICHTE XV, 2.—CRUEGER, J. *Englische Komödienten in Strassburg in Elsass. 1596—1652.* (Abhandlung). Anzeigen aus der Goethe Litteratur (von Biedermann).—SCHAZENRACH, O. *Französische Einflüsse bei Schiller.* (Watzel). MISCELLANES. *Englische Komödienten, etc.*

ZEITSCHRIFT FUER NEUFRANZOESISCHE SPRACHE UND LITTERATUR. VIII. 6. Referate und Rezensionen.—TEN BRINK, *Het jonge Duitsland en het Fransch Naturalisme.* (R. J. Heller). [A defense of Zola, which the reviewer finds extravagant and at the same time poses his rules for the true realistic novel].—SUEPELE, Th. *Geschichte des deutschen Kultureinflusses auf Frankreich mit besonderer Berücksichtigung der literarischen Einmischung*, I. (O. Knauer).—WARTBURG, K. *Molière en lefnadsteckning.* (G. Körting). [No new material].—LOISELEUR, J. *Molière Nouvelles considerations sur sa vie et sa famille.* (R. Mahrenholz). [Articles of popular nature already published in *Le Temps*].—TODESCHINI, A. M. *Un poète lyrique à la cour de France sous Henri IV. et Louis XIII.* (R. Mahrenholz). [Three essays on Malherbe; on the 'Oedipe' of Corneille and Voltaire; on 'Le Médecin malgré lui'].—STICKLING, O. W. *Molière und kein ende.* (R. Mahrenholz).—SMITH, G. Barnett. *Victor Hugo, his life and work.* (K. A. Martin-Hartmann). [Mediocre].—SCHÖNHEIBER, G. *Jorge de Montemayor, sein Leben und sein Schäferroman.* (Felix Hase). [The identity of Diana with Marilda of the *cancionero* is established beyond doubt. The birth of Montemayor placed between 1519-28].—GODET, P. *Le mouvement littéraire de la Suisse romande en 1885 et 1886.*—TRAUTMANN, M. *Die Sprachlaute, etc.* (E. Einenkel). [Continuation of the review in Zeitschrift VI. 7. Abhandlung].—WEISGERBER, W. *Des Konjunctiv bei den französischen Prosaikern des 18ten Jahrhunderts.* (Schluss).—ÜBER, B. *Beiträge zur französischen Lexikographie.* [Words not found in the literary or argot dictionaries].



SUPPLEMENT.

May, 1887.

THE FOWL IN THE SPANISH PROVERB AND METAPHOR.

Valuable as is Brinkmann's work, 'Die Metaphern. Studien über den Geist der modernen Sprachen. Bd. I. Die Thierbilder der Sprache,' as the first attempt at collecting and classifying the metaphors of modern languages, it is far from complete. Nor could it well be otherwise. For, on the one hand, in the almost total absence of preparatory special treatises, the field is too vast for one man to survey and to exhaust, while on the other hand the author in gathering the material for his work contented himself with consulting for the Spanish, for instance, the Dictionary of the Spanish Academy, Oudin's collection of proverbs and Cervantes' *Don Quijote*; a method of study which could not give him even an approximate idea of the range of Spanish metaphor. Until the whole ground of each language shall have been fully and systematically worked up by special treatises, no attempt at a comprehensive and reliable presentation of the subject can be made with any hope of success.

It is with the purpose of pointing out and in a measure filling up the gaps in Brinkmann's chapter on the fowl (l. c. pp. 513-574), and more particularly on the chicken, that I have arranged here such material as has collected in the course of my reading and as is offered by the Dictionaries, chiefly that of the Academy. (For a few additions to Brinkmann's book, cf. Am. Journal of Phil., vol. VI. pp. 74-79). Unless otherwise stated, the illustrations are quoted from Rivadeneyra's 'Biblioteca de Autores Españoles' and from the Diccionario de la Academia Española (1884).

I.—GALLO.

1. The cock is proverbial for his crow, which may be indicative of time, of an omen or of utterance or noise in general. (cf. Grimm, D. M. III. 4 192). In former times, the cock's crow was an important help in ascertaining and fixing time, as appears among other things from the stories of boundary-disputes in which it was agreed upon as the signal for the de-

parture of the competitors. (cf., for instance, Grimm, Kl. Schriften, II. 70-74). In the proverbial expressions of time surviving and recording such conditions, the cock figures not only as "the trumpet of morn," as one would infer from Brinkmann's remarks, but also as the herald of midnight and of sunset. Thus, Alcalá says in his 'Donado Hablador': *la media noche, reloj certísimo para los gallos.*

a) *Midnight:*

Los monges que madurgan a los gallos primeros,
Trasayunar non pueden como otros obreros. S. Dom. 458.

Cerca era de gallos, media noche trojida. S. Dom. 652.

Media noche era por filo

Los gallos querian cantar,

Cuando entraba por Toledo

Por Toledo, esa ciudad:

Antes que el gallo cantase,

A Consuegra fué á llegar. Wolf y Hofm., P. y F. de Rom., I. 227 et seq.; cf. l. c., II. 150, 248, 358.

So also in Portuguese: *Antes de o gallo primeiro.* Hardung, Rom., II. 182.

The midnight-mass is called *misa del gallo.*

b) *Day-break:*

Ca a mouter a Myo Cyd ante que cante el gallo. P. C., 169.
En San Pero de Cardena y nos cante el gallo. l. c., 209 (let us get there before dawn).

Apriessa cantan los gallos e quieren quebrar albores. l. c., 235.
A la manana quando los gallos cantaran. l. c., 316.

Et porqué *al hora del gallo* et non á otro tiempo. Libro de los Estados, p. 351.

Otro si la razon por qué nasció á la hora que *cantó el gallo*, paresce á mí que es esta. l. c. p. 352.

Cerca era de gallos quando fizó tornada. Mil., 742.

Aun ora de gallos era por venir. Alex., 2290.

A los mediados gallos piensan de cavalgar. P. C., 324. cf. l. c., 1701.

Portuguese: *Horas de o gallo cantar.* Hardung, Rom., I. 7; cf. l. c., I. 223; II. 121, 126.

From the Italian and French, such expressions as *al canto del gallo* and *dès le chant du coq* are familiar.

As "the trumpet of the morn" the cock figures not infrequently in Latin: *Sub galli cantum, Hor., Sat., I. 1, 10; ad cantum galli secundi. Juv., IX. 107; nondum cristati rupere silentia galli. Mart., IX. 68, 3; noctis gallicinio venit quidam juvenis. Apul., Met. 8, 1.*

The cock is also proverbial for flapping his wings :

Comenzaron las alas los gallos a feryr,
Leuantaron-se todos, misa fueron a oyr. P.C. Fern. Gonz., 483.

c) *Sunset*:

Va el gallo con su canto y alarido
Denunciaba á los miserios humanos
El nuevo declinar del sol ausente
Hacia el ocaso bajo y nuestro oriente. La Austriada, c. II.

The phrase, *entre gallos y media noche*, is equivalent to *á deshora* in the sense of untimely.

In connection with the above expressions of time may be mentioned here *en ménos que canta un gallo*, something like the English: In less time than you can say Jack Robinson.

Las guerrillas eran despachadas por las nuestras *en ménos que canta un gallo*. Galdós, Zaragoza, c. 8.

As the cock's crow heralds the coming day, it is also supposed to announce coming events.

Under this head may be classed the phrase, *otro gallo me (te, le, etc.) cantara*, which means: my lot would be better, I should fare better.

Pluguiése á Dios que vuestro amo no viniese, y que á vos os diese gana de quedarnos en casa, que á fe que *otro gallo os cantase* porque el mozo que se me fué vino á mi casa habrá ocho meses roto y flaco, y ahora lleva dos pares de vestidos muy buenos y va gordo como una nutria. La ilustre Fregona, p. 224 (ed. Brockh.); cf. also D. Q. II. 70, and Donado Hablador, p. 506.

A warning and censure of indiscreteness lies in the saying: al gallo que canta le aprieta la garganta, while on the other hand cowardly silence is the theme of the *refran*: gallo que no canta, algo tiene en la garganta.

Of those who do not fully understand what they hear, whose information is therefore unreliable, the Spaniard says: Oyó al gallo cantar, y no supo en qué lugar (muladar), to which compare the synonymous expression: Como muchos lo tienen hoy, que oyen campanas sin saber quizas donde suenan. Fer. Cab., Fam. de Alv., p. 38 (ed. Brockh.) and the German: Er hat läuten gehört, weiss aber nicht wo die glocken hängen.

The cock's crow is figurative for noise or disturbance:

Quedaria sosegado
Todo el tu gran imperio
Que no te cantase gallo. Wolf y Hofm., I. c., II. 351.

The Italian cuts off an annoying discussion or inquiry with the remark: Cantò il gallo e fu dì. Tommaseo, Diz.

2. The cock is proverbial for his pride and overbearing, as also for being the king of the feathered tribe. (cf. Brinkmann, I. c. pp. 517—521).

Yo me figuré que era el *rey de los gallos* y el que llevaba la gula. Guzm. de Alf., p. 232.

Engreido como gallo en el cortijo, to be as haughty as the cock in the farm-house.

Alzar, ó levantar uno el gallo, to treat others haughtily:

Haya paz, y no levante ninguno el gallo. Galdós, Nap. en Cham., c. 8.

So also *alzar ó levantar la cresta*, as in Latin: Et tamen illi surgebant cristae. Juv., IV. 70; cristam promittere galli. I. c., XIII. 233. Italian: A testa ritta come un gallo. Giusti. Quedar como gallo de morón means to be defeated or mocked, and the phrase: como el gallo de morón, cacareando y sin pluma, refers, according to the Academy's Dictionary, to those "que conservan algún orgullo, aunque en la pendencia ó negocio en que se metieron queden vencidos."

El gallo y el gavilan no se quejan por la presa, sino porque es su ralea, expresses the same idea as *no por el huevo, sino por el fuero*, applied to quarrelsome people.

Holgad, gallinas, que el gallo está en vendimias (or: que muerto es el gallo) corresponds to our saying: when the cat is away, the mice begin to play.

Blanco y rubio por estremo
Esclarecido en linaje,
El gallo de las bravatas,
La gala de los donaires.
Romance (Hita, 'Guerras Civiles,' p. 524).

Al capon que se hace gallo, azotallo, censures presumption.

Metí gallo en mi cillero, hízose mi hijo y mi heredero, refers to those who abuse privileges.

The idea of overbearing is also contained in the phrases *andar de gallo* and *correr un gallo* to pass the night merry-making.

El mozo y el gallo, un año, advises not to keep them too long.

Italian: *Essere il gallo della checca* dicesi

di chi s'innamora d'ogni donna che vede, di chi vuol essere l'Adone di tutte le belle. Rigutini-Fanfani.

The Spanish *gallito* is the equivalent of the English coxcomb.

3. The cock is proverbial for his slow walk and for the air of caution which he often assumes:

El paso de un gallo means a single, short step, a short stretch.

Mira, el mundo marcha muy despacio. En cada siglo suele adelantar *el paso de un gallo*, si no retrocede. E. Castellar, Sant. el Pos., c. 4.

So also the Italian *passo di gallo*: Mi troverò questa state in loco che di lì a Prazzuola è *un passo di gallo*. Bern. XXVI. lett. 66 (quoted by Tommaseo).

Ir á escucha gallo means to proceed, to go with caution.

4. The cock is toothless.

Hence the phrase *muelas de gallo* means no teeth, or very poor teeth, to which compare the English "shad's ears."

Cuando los gallos tengan dientes, is synonymous with cuando méen las gallinas and para la semana que no tenga viernes, all of which expressions mean "never."

5. An insignificant, harmless act is compared to the pecking of the cock.

Firme estido Achilles, non duldo de esperarlo,
Non dió por él mas que *sil picas un gallo*. Alex., 637.

6. The cock's leg is the picture of awkwardness and clumsiness, from which fact is derived the phrase: salir con pata de gallo, to speak unadvisedly, sillily.

From its form, the *pata de gallo* has received the metaphorical meaning of the wrinkle that forms in the outer corner of the eye and which is considered a sign of old age.

7. A number of objects are named after the crest to which they bear some resemblance.

Thus *cresta* means a) the crest of other birds, b) the crest of mountains, c) of the covert-way, d) of a helmet, and e) a cramp-iron. *Cresta de gallo* is a popular name for the amaranth (cf. pavo), just as *meierhahnenkamm* in German.

II.—GALLINA.

1. Chickens are valued for yielding superior food, and hence are proverbial as marks of wealth and good fortune. (cf. Brinkmann, I. c. pp. 539—541).

Y deredes á Dário, esto sea ayna,
Que quando non auia Philippo fijo enna reyna,
Poniage *osos doros siempre una gallina*;
Quando nasció el fijo *murió la gallina*. Alex. 130.

Comian de su cabra ó cabron como si fuera de una bien manida *y gruessa gallina*. Alcalá, El Don. Hablador, p. 547. cf. p. 560. In contrast to this, *oveja*, the sheep, seems to be looked upon as a mark of poverty and of ill-luck. Compare for instance a passage like the following: Nuestra comida ordinaria es un poco de oveja en cecina con algunas migas. Don. Hablador, p. 496.

La gallina de mi vecina más gorda está que la mia, or: más huevos pone que la mia.

Viva la gallina, aunque sea con su pepita (D. Q. II. 5) is synonymous with: mas vale sufrir que morir.

For want of a better place, the following two expressions with *gallo* may be mentioned here: Daca el gallo, toma el gallo, quedan las plumas en la mano, which informs us that valuable things may be spoiled or ruined by too much handling.

El que solo come su gallo, solo ensilla su caballo, is a warning to the selfish.

Pollo de enero, á San Juan es comedero, is synonymous with: Pollo de enero, cada pluma vale un dinero, to which may be compared the following:

Mesquino e magrillo no hay mas carne en él
Que en *pollo enternizo* despues de San Miguel. J. Roiz, 803.

Allá se lo haya Marta con sus pollos, repre-hends meddling with other people's affairs. Esteb. Gonzalez, p. 300.

Los pollos de Marta piden pan, y dales agua Marta la piadosa. Cov. Tesoro.

Voló el pollo means that a cherished hope has gone. Cf. voló el golondrino.

Gallina is found coupled with *capon* as an expression for an abundant table:

Pregunté que cena había;
Dos gallinas y un capón:
Las gallinas para las damas,
Y el capón para el señor. Romania, XIII. 150.

So in Portuguese:

Levára—a p'ra sua sala,
Com gallinhas e capões:
Nada de comer faltava. Hardung, Rom., II. 115.
Mandou-lhe fazer a ceia
De capão e de gallinha. I. c., 160.

Here belong finally the Italian proverb: La

gallina vecchia fa buon brodo, and the well-known French sentence credited to Henry IV.: *Je veux que le dimanche chaque paysan ait sa poule au pot.*

The egg is the subject of many proverbial expressions referring to its value, its form or other qualities.

Hispe el huevo bien batido, como la mujer con el buen marido, which puts forth "las dichas que alcanza una mujer con un buen marido." (Dicc. Acad.).

Sobre un huevo pone la gallina. D. Q., II. 7.

No es por el huevo, sino por el fero. Fer. Cab., Clem., p. 89. This applies to those who do not fight for some advantage, but for the mere love of quarrel. (cf. gallo).

Dar con los huevos en la ceniza, to spoil one's chances, to lose one's advantage.

Me sucedió una disgracia en mi aplaudido y celebrado fogon, con que dí con los huevos en la ceniza. Esteb. Gonzalez, p. 293.

Aborrecer uno los huevos, means to allow one's self to be deterred from some good work undertaken.

Sórbete ese huevo, expresses satisfaction at the disadvantage suffered by another, and may be compared to our saying: Put that in your pipe and smoke it!

Un huevo y ése huero, denotes a defective or worthless possession, and a kindred idea is contained in *á huevo*, at a low price.

Tanta similitud no se hallaba en dos huevos. Guzm. de Alf., p. 194.

Si no lo es, lo parece como un huevo á otro. D. Q., II. 27.

Parecerse una cosa á otra como un huevo á una castaña is said of things that bear no resemblance to each other, that have nothing in common.

Andar pisando huevos, to go with great caution.

Buscar el pelo al huevo, means to look for and invent ridiculous reasons for quarreling. *Es preciso buscarle el pelo al huevo*, como suele decirse, registrar papeles, sacar de ellos la quinta esencia de la maldad. Galdós, Mem., c. 4. Compare to this the English: 'tis very hard to shave an egg.

Al freir de los huevos, points to the time when an act or an occurrence will become known by its effects. So Sancho Panza says:

y si no, al freir de los huevos lo verá, quiero decir, que lo verá cuando aquí su merced del señor ventero le pida el menoscabo de todo. D. Q., I. 37.

The milk of the hen is proverbial for being something uncommon.

The Italian *latte di gallina* has two significations. It means 1) exquisite food or such as it is almost impossible to find: *Sarebbono state sempre come regine, portate in palma di mano, e non sarebbe mancato loro latte di gallina.* Fag. Comm. (T.). Gli amanti sciocchi e sempliciotti si credevan *ber latte di gallina* (live in a state of happiness). Fort. Ricc., II, 63. (T.). The Latin *lac gallinaceum* was used in a similar sense: *Omnia domi nascuntur: lana, credrae, piper, lacte gallinaceum, si quaesieris, invenies.* Petron. 38, 1.—*Ut vel lactis gallinacei sperare possis in volumine haustum.* Plin., nat. hist., praef. § 24.

Latte di gallina means 2) by a further metaphor what the French also call *lait de poule*, an egg-flip.

The Spanish *leche de gallina* is, as far as I am aware, not used in any of the above senses, being only a popular name of the plant *ornithogalum umbellatum* or Star of Bethlehem, like the German *hühnermilch*.

Brinkmann (pp. 548-9) complains that the French dictionaries do not account for the expression *fils de la poule blanche*, fortune's favorite. The French lexicographers must have known that the phrase dates back to the Latin:

*Ten' o delicias! extra communia censes
Ponendum, quia tu gallinae filius albas
Non viles pulli, nati infelicibus ovis?* Juv., XIII. 140-2.

The origin of this expression, which I have not been able to find anywhere in Italian and Spanish except in Covarrubias' *Tesoro (hijo de la gallina blanca)*, is probably due not to the comparative scarcity of white hens, as Brinkmann wrongly infers from Buffon's remarks, but rather to the fact that they are not as prolific as the black ones (hence the Italian *della gallina, la nera*), and that, therefore, the offspring of a white hen is looked upon as something uncommon or lucky. To this view would seem to point the part which the white hen plays in the well-known legend of Livia Drusilla, the second wife of Augustus, mention of

which is made in Pliny, nat. hist. 15, 30, 40 and Suet., Galba, 1: *Liviae . . . praetervolans aquila gallinam albam demisit in gremium; cumque nutriri alitem . . . placuisse, tanta pullorum suboles provenit, ut hodieque ea villa ad Gallinas vocetur.* To this force of *gallina alba* may also have contributed the signification "bright," "favorable," which attached to *albus*, as in Hor., C. I. 12, 27: *alba stella.* In Romance, the expression seems to belong more to the literary than the popular language.

The *caldo de gallina* is proverbial for its medicinal qualities.

Dieronli desende mucho buena doctrina
Mucho mas provechosa que *caldo de gallina.*
Loor de Berceo, 6.
Cuando Dios se determina
A no remediar los males,
No aprovechan cordiales,
Ni el *caldo de la gallina.* Don. Habl., p. 520.

2. Motherly love:

Tan contenta va la gallina con un pollo como otra con ocho.

3. Feeding and voracity:

Los diablos que se despeitan por una baraja, . . . *acudieron como pollos al trigo.* F. Cab. Clem., p. 173. Este te hizo rico que te hizo el pico, *grano á grano hinche la gallina el papo.* Guz. de Alf., p. 246.—Estamos como *las gallinas del tio Alambre*, que las desesperaba el hambre. F. Cab. Clem. p. 170. Italian: Far la cena del galletto, un salto e a letto.

4. Talkativeness:

Lo que están Vds. es como *las gallinas del tio Rincon*, que saltaban siete corrales por conversacion. F. Cab., Clem., p. 170.

Gallinero, a hen-yard, has received the following characteristic metaphorical meanings: a) a place where many women meet, and b) the gallery in the Spanish play-house where only women sit.

5. Vanity:

Polla-gallina, a woman pretending youth. Mujer polla-gallina que va á Villavieja. Velazquez Dict. cf. to this the Italian: gallina mugeliese ha cent'anni e mostra un mese. Giusti.

6. Cowardice, helplessness and stupidity:

Muchas a de yentes mas de las que él diz;
Mas todas son *gallinas e de flaca rayz.* Alex., 746.

La mujer y la gallina por andar se pierden afna. D. Q., II. 49.—*Gallina en corral ajeno* denotes a person easily embarrassed among strangers.

From the suddenness with which a frightened covey of chickens (*pollada*) scatter in all directions *spollada* has received the metaphorical meaning of a discharge of grenades from a mortar.

Italian: essere un pollo freddo, to be very timid.

Hijos y pollos, todos (or: muchos) son pocos. Fer. Cab., Clem., p. 190. This is to say that owing to the dangers to which the young ones are exposed it is well to have many in order to save one.

De la vibora faz atriaca, et del *mal seso de gallinas* faz vedegambre. Conde Luc., p. 429.

Una gallina ciega halla á veces un grano de trigo. Fer. Cab., Clem., p. 68. This expresses the same idea as the English: Into the mouth of a bad dog often falls a good bone, to which compare the French: Souvent à mauvais chien tombe un bon os en gueule, and the Spanish: a las veses mal perro roye buena coyunda. J. Roiz, 1597.

Jugar á la gallina ciega, to play blind hen, corresponds to our "blind man's buff." Teniendo con las manos, como los niños que juegan á *la gallina ciega.* Guz. de Alf., p. 276.

Italian: Felici voi galline, che non andate a scuola. Giusti.

Whereas in Italian means a stupid fellow, it denotes in Spanish an astute, shrewd man, as in the following passage: No hay boda ni banquete donde no se halle, amigo de buenos bocados debe de ser; echadle calza, no se nos pierda de vista *tan buen pollo.* Don. Habl., p. 556.

7. Slowness:

Die de Santa Lucia crece el dia *un paso de gallina.* Cov. Tes. (cf. gallo).

8. Uncleanliness:

Under this head may be mentioned two expressions denoting a decay of trees and of wood in general, *pata de gallina*, a disease of trees, the beginning of rottenness, and *carne de gallina*, a decay of various kinds of wood. The same idea of unsoundness lies in the Italian *andare a ruina*, to be ruined, "to go to the dogs;" to die.

III.—PAVON.

The peacock is proverbial for his beautiful tail and his ugly feet. *Hacer la rueda* to spread the tail (in the form of a wheel) has two metaphorical meanings: 1) to flatter, 2) to boast, and *deshacer la rueda* to close the tail is figurative for losing one's pride. As the tail is a cause of pride, so the ugly feet are of shame. Hence the metaphor *mirarse los pies y deshacer la rueda*, to see one's own defects and lose one's pride.

Si esto haces vendrá á ser feos pies de la rueda de tu locura la consideracion de haber guardado puercos en tu tierra. D. Q., II. 42.—Mirate los pies y desharás la rueda, Berganza. Col. de los perros, p. 332 (ed. Brockh.).—Desesperóse el poeta con la resoluta respuesta de Auristela, *miróse á los pies de su ignorancia, y deshizo la rueda de su vanidad y locura*. Pers. y Sig., p. 626. John Bowle, in his note on D. Q., II. 42, quotes the following instances: Mirando como el pavon la cosa mas fea que en tí tienes, luego desharás la rueda de tu vanidad. Fray Luis de Granada.

Italian: Paone molto ha a dispetto la laidezza de' suoi piedi. Brun. Lat., I. 5, c. 33.

Compare the French *faire la queue, faire la roue* with the sense of *pavaner*.

The Italian *guastare la coda al pavone* means to spoil a joke: Io me ne crepava della risa, e per non guastar la coda al pavone mi ritirai verso la credenza fingendo vedere ciò che vi si faceva. M. Bandello (Raccolta di Nov. Ital. Firenze, 1833. t. I. p. 306).

Pavonada means 1) the short, slow walk of the peacock (cf. *gállo*), 2) his strutting, stately walk. Viéndome tan galan soldado, dí ciertas pavonadas por Toledo. Guz. de Alf., p. 232.

Pavonear denotes 1) to strut, 2) to entertain with false hopes.

The turkey is the picture of pride:

Ponfale tan lleno de plumas como si fuera *pavo real*. Don. Habl., p. 509.

Me ponía mas hueco y pomposo que un *pavon indiano*. Esteb. Gonz., p. 291.

De toma un pavo á daca un pavo van dos pavos.

Pavo by metaphor means fop and *pava* an inactive, indolent woman.

Pelar la pava, to pluck the turkey-hen, is an

expression for courting, characteristic of Spanish customs:

El hablar quiere gracia
Y el cantar brio
Y el *pelar la pava*
Quiere sentido. Lafuente, Cancion., I. 231, 3, quoted by Marin, Cantos., II. p. 416.

Náide *pelar la pava*,
Porque está bisto
Que de *pelar la pava*
Salen pabitos. Marin, I. s., II. 421.

¿ Será bien hecho, decía yo para mí, el venir aquí á *pelar la pava* en las barbas de las benditas ánimas que padeciendo y espirando están? Fer. Cab., Fam. de Alv., p. 24.

Compare *pelar la grulla*, of which I have not been able to find an instance thus far.

P. Meyer (Questions sur le poème de la Croisade Albigeoise., Rom. IV. 275) remarks in regard to this expression: "En catalan on dit encore maintenant *pelar la grua*, dans le sens de 'faire la cour.' Il est probable qu'il y a au fond de la locution catalane comme de celle de notre texte (*pelar la pera*) l'idée de perdre le temps."

Most likely *pelar la pava* meant at first the talk carried on by persons while occupied in the tedious work of plucking a turkey-hen, then the equally insignificant chat of lovers through the iron grate of the windows, and finally the courting itself. In a similar way, though taking a different line of thought, the German *nicht viel federlesens machen* denotes in the first place "to lose no time by picking feathers," then "not to tarry" and "to use no ceremonies."

Andallo, pavas expresses satisfaction with what is seen or heard.

Moco de pavo, the turkey's crest, is a) a name of the amaranth. (cf. *cresta de gallo*) and b) an expression for something worthless: ¿ Es moco de pavo? Do you call that nothing?—Con que mucho cuidado, que mis consejos no son *moco de pavo*. Galdós, 7 de julio, c. 6.

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HUNT'S ENGLISH PROSE.

It is not my purpose in this article to undertake a critical review of Professor Hunt's suggestive and instructive book. That task has already been accomplished, and it would be a

work of supererogation, if not of presumption, to repeat it. My object is rather to submit some reflections or deductions in regard to the general question of English prose style, especially the later developments of that style. First of all, Professor Hunt's work reveals the range and amplitude of his subject, the complex influences, moral, social, classical, constitutional, which have modified and determined its growth. Rich fields lie still unexplored; our literary historians concentrate their energies principally upon biographical details, impressive delineations and comprehensive generalizations, ignoring in large measure those specific agencies whose action has in each era of our literary evolution, colored and moulded the character of our prose. We must accurately discriminate between prose style and prose literature, for the history of our literature has been elaborately wrought out by Morley and other specialists, who for the most part disregard the changes in the form and structure of that very medium whose literary achievements they are recounting. Saintsbury and Minto have given us pictures of individual authors, their peculiar or distinctive features, rather than a continuous and systematic history of the origin and expansion of English prose.

A marked defect in nearly all our current manuals is a failure to perceive the continuity of our prose style, and the very early period at which many of its characteristic and permanent features were assumed. The Anglo-Saxon gospels reveal the future form of our Biblical prose; the prototype of Wycliffe and Tyndale is there, and for eight or nine centuries its elements have been modified or developed in accordance with the spirit and genius impressed upon them by the earliest translators. There have been no violent or radical changes, simply progression in perfect harmony with its original and primal character.

The majority of our literary historians seem to disregard the fact that the periodic prose style of the sixteenth and seventeenth centuries, the so-called classical type of Hooker, Milton, Browne, Taylor, is rather engraving of a foreign influence upon the language, than the expansion of the language in accordance with its native tendencies. This proposition is

demonstrated by the circumstance that beneath the superstructure of periodic or classical syntax lies the germ of our modern typical prose in the popular literature of the Elizabethan age, in its pamphlets, its novelettes, in its euphuistic affectation, which are a clear preluding of our concise prose style; in the prose dialogues and soliloquies of the drama; in the political tracts of Sir Walter Raleigh, which in *modernity* of tone will scarcely suffer by comparison with the latest deliverances of Mr. Gladstone. Our historians introduce us to the later or Addisonian prose form as if it were developed by a magical process out of pre-existing materials, the periodic style being uprooted or superseded in some mysterious and inexplicable fashion. The rise of our later or modern prose, is but the assertion of the consciousness of our speech, the specific influence that impelled it being easily traceable in the social, constitutional, and scientific development of England during the latter half of the seventeenth century. The modern spirit was vigorously expressing itself in the growth of religious and political toleration, in the unfolding of physical science, in the establishment of constitutionalism as one of the beneficent results of the revolution of 1688. The manifestation of the modern impulse as seen in our prose is merely one phase of a coördinate movement; it may be as distinctly noted in the *Principia*, and in the graceful maturing of the heroic couplet, as in the transition from the style of Milton to the style of Addison. In the failure to trace out by logical and scientific method the rise of our modern prose form, to make clear the fact that it was in vigorous existence from the earliest stage of our linguistic growth, that it was in great measure superseded for at least a century by a style largely exotic in character, being modelled upon classical prototypes, and that at a period when all dominant influences were acquiring a modern color and character it asserted itself, and polished and perfected by the labors of a school of critics scarcely inferior in assiduity and affectionate zeal to those who refashioned the unregulated vernacular of Elizabethan days, entered into its present state, all our historians have sinned and come short. Yet the subject is one whose complex

fascination would seem irresistible to the student of our literary evolution. In estimating the position of Macaulay as a master of prose, Professor Hunt, it appears, is too much inclined to ignore the fact that all art need not have an ethical import; that literary art may be pursued as an end unto itself, as a supreme gratification of the aesthetic nature, a "wreaking of the thought upon expression." It is happy for the race that this is true, or literary form might be sacrificed to mere moralizing, intolerable platitude, or speedily enter into eclipse with the extending range and influence of the normal philological diction. Indeed, Macaulay is the legitimate product of the artistic training received by our language during the Augustan day, a training whose salutary impress has sufficed in seasons of revolution or violent transition to guard against mere wantonness, to avert a *Saturnalia* of style.

The relation of our modern poetic writers to the school of "prose poets," is a subject that cannot fail to tempt the enthusiastic student of our later literary development.

The attitude of John Henry Newman with regard to the school of poets contemporary with his youthful period, might form the subject of a fascinating and suggestive chapter. We know from the cardinal's own statement, that he was never "soaked in Wordsworth as were some of his contemporaries." The relation of Frederick Robertson to Tennyson is evident at a glance. No writer of prose has ever more perfectly caught and reflected the inspiration of a contemporary poet. His sermons are not unfrequently radiant with passages of genuine poetic power; sometimes he transfuses the characteristic touches of Tennyson into a prose-poetry not inferior, save in the lack of the artistic drapery of metrical form, to the noblest and most ornate utterances of the Laureate. We readily understand the skill and brilliancy that marked his analysis of 'In Memoriam.' The deep poetic vein that characterizes these two masters of pulpit eloquence, Newman and Robertson, render them the subject of especial interest, for in some passages the poetic coloring is almost identical, the similitudes seem not the mere echoes of each

other, but the same simple thought in either is transfigured by a brilliance of poetic gilding which is an inspiration to the aesthetic sense, and a supreme delight to the spiritual nature. In them the artistic function and the ethical motive which Professor Hunt denies to Macaulay, blend into a graceful harmony.

It is to be observed that historians of our prose literature fail to take into consideration the rise of the modern novel as in a great measure the successor of the seventeenth century drama. The intellectual energy employed in the creation of the drama has been in a degree conserved, and we may add, correlated, in the modern novel of life and character, which during the earlier part of the eighteenth century began to supersede the fantastic romance of the olden time. There is here a clearly ascertained relation between the drama as a poetic form, and the novel as the development and the expression of a new phase of prose literature, which is worthy of a critical and minute investigation. The realism of the drama passes into the realism of the novel; since its expansion most of our dramatic activity has been fitful and transient, though some of its creations may have been brilliant.

Professor Hunt's book is a series of delightful pictures, individual portraits charming to contemplate, whether exhibiting the gnarled ruggedness of Carlyle, the golden symphonies of Taylor, the rhetorical brilliance of De Quincey or of Burke, the malignant cynicism of Swift, or the harmless cynicism and the tempered grace of Addison. The history of our prose evolution, executed in accordance with the most vigorous methods that modern science has wrought out, is yet to be written. Let us hope that above all the subject may be so developed as to exhibit its *unity*. We may admit with Bishop Stubbs that in the sphere of historic growth solutions of continuity occur, but in the expansion of our literary life, while conceding the full play and vigorous activity of foreign and external influences, we can discover in perhaps one instance alone a sundering of the golden cord that binds its extremes together.

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WORDS USED ONLY BY DANTE.

In my forthcoming *Concordance of the Divina Commedia*, which is now nearly ready for the press, I purpose marking the words which, so far as I know, are used only by Dante. The following list gives the words of this class that I have noted. Doubtless a thorough examination of the works of Italian writers, especially of those contemporary with Dante, would reduce the list somewhat. If any one has any criticisms to make upon it as it stands, I shall be glad to have the benefit of them before the Concordance is printed.

Accismare, Inferno, xxviii. 37.
Acclino, Paradiso, i. 109.
Aggrato, Paradiso, xxiii. 6.
Aggueffarsi, Inferno, xxviii. 16.
Alleluiare, Purgatorio, xxx. 15.
Appulcare, Inferno, vii. 60.
**Artezza*, Purgatorio, xxv. 9.
Attuiare, Purgatorio, xxxviii. 48.
Cive, Purgatorio, xxxii. 101.
 Paradiso, viii. 116; xxiv. 43.
Colletto, (Lat. *collectus*), Purgatorio, xviii. 51.
**Conflato*, Paradiso, xxxviii. 89.
Congaudere, Purgatorio, xxi. 78.
Costellato, Paradiso, xiv. 100.
Coto, Inferno, xxxi. 77; Paradiso, iii. 26.
**Crastino*, Paradiso, xx. 54.
Cubarsi, Paradiso, vi. 68.
Cunta, Purgatorio, xxxi. 4.
Cupere, Paradiso, xiii. 1.
Dape, Paradiso, xxiii. 43.
Detrudere, Paradiso, xxx. 146.
Discedere, Purgatorio, xx. 15.
**Dismentare*, Purgatorio, xxi. 135.
Divimarsi, Paradiso, xxix. 36.
**Esurire*, Purgatorio, xxiv. 154.
Faturo, Paradiso, vi. 83.
Flaillo, Paradiso, xx. 14.
Fruui, Paradiso, xix. 2.
Fustra, Paradiso, iv. 129.
Gena, Paradiso, xxxi. 61.
Grada, Paradiso, iv. 83.
Igne, Purgatorio, xxix. 102.
 Paradiso, xxviii. 25.
Imborgarsi, Paradiso, viii. 61.
Immegliarsi, Paradiso, xxx. 87.
Imniarsi, Paradiso, ix. 81.
Immillarsi, Paradiso, xxviii. 93.

**Imparadisare*, ¹ Paradiso, xxviii. 3.
Impolarsi, Paradiso, xxii. 67.
**Incielare*, Paradiso, iii. 97.
Indigere, Paradiso, xxxviii. 135.
Indovarsi, Paradiso, xxxviii. 138.
**Infuturarsi*, Paradiso, xvii. 98.
Ingesto, Paradiso, ii. 81.
**Ingigliarsi*, Paradiso, xviii. 113.
Ingradarsi, Paradiso, xxix. 130.
Inlearsi, Paradiso, xxii. 127.
Inlibrare, Paradiso, xxix. 4.
Inluiarsi, Paradiso, ix. 73.
Inope, Paradiso, xix. 111.
Insollare, Purgatorio, v. 18.
Insusarsi, Paradiso, xvii. 13.
Internarsi (from *terno*), Paradiso, xxviii. 120.
Intrearsì, Paradiso, xiii. 57.
**Intuarsi*, Paradiso, ix. 81.
Inventrarsi, Paradiso, xxi. 84.
Inverarsi, Paradiso, xxviii. 39.
Ita, Inferno, xxi. 42.
Iubere, Paradiso, xii. 12.
Labere, Paradiso, vi. 51.
Latria, Paradiso, xxi. 111.
**Libente*, Paradiso, xxv. 65.
Liquarsi, Paradiso, xv. 1.
Lulla, Inferno, xxviii. 22.
Lurco, Inferno, xvii. 21.
Meare, Paradiso, xiii. 55; xv. 55; xxiii. 79.
**Necesse*, Paradiso, iii. 77; xiii. 98, 99.
**Osannare*, Paradiso, xxviii. 94.
Permotore, Paradiso, i. 116.
Piorno, Purgatorio, xxv. 91.
Ploia, Paradiso, xiv. 27; xxiv. 91.
Pruovo, Inferno, xii. 93.
**Querente*, Paradiso, xxiv. 51.
Raggiornare, Purgatorio, xii. 84.
Reperto, Paradiso, xxvii. 127.
Repluere, Paradiso, xxv. 78.
Rimorto, Purgatorio, xxiv. 4.
Rinfarciare, Inferno, xxx. 126.
Ringavagnare, Inferno, xxiv. 12.
Robbio, Paradiso, xiv. 94.
Roffia, Paradiso, xxviii. 82.
Rubechio, Purgatorio, iv. 64.
Rubro, Paradiso, vi. 79.
Scana, Inferno, xxxviii. 35.
Simoneggiare, Inferno, xix. 74.
Sobbarcarsi Purgatorio. vi. 135.
**Sopragridare*, Purgatorio, xxvi. 39.

¹ Imitated by Milton, *Paradise Lost*, IV. 506.

**Spingare*, Inferno, xix. 120.
Suado, Paradiso, xxxi. 49.
Teodia, Paradiso, xxv. 73.
Tepere, Paradiso, xxix. 141.
**Trascolorarsi*, Paradiso, xxvii. 19, 21.
**Trasumanare*, Paradiso, i. 70.
Turgere, Paradiso, x. 144; xxx. 72.
Tuto, Purgatorio, xvii. 108.

Most of these words may be comprised within two principal classes: (1) those formed by Dante from Italian words, as *divimarsi*, *imborgarsi*, etc., and (2) those borrowed from cognate tongues, chiefly the Latin and the Provençal, usually with more or less adaptation to the Italian form, as *artezza*, *accismare*, etc., but also without change, as *frui* and *frustra*. Where foreign words are evidently intended as quotations, as *miserere* (Purgatorio, v. 24), they are not included in this list.

In noting these words I have been especially struck by two points:

1. *Nearly all of them occur only in the verse-ending.* The few found elsewhere in the verse are marked in this list with an asterisk. Though the exigencies of the rhyme may not have led Dante "to say other than he would,"² it is evident from this fact that the rhyme often compelled him to employ unusual words. I have another list, much longer than this, of words and forms, mostly unusual, used by Dante in the verse-ending only, which illustrates this point further.

2. *These words occur much more frequently in the Paradiso than in either of the other parts of the Divina Commedia.* They number thirteen in the Inferno, nineteen in the Purgatorio, and seventy-two in the Paradiso! How shall we account for this great disparity? The discussions of philosophy and theology that occupy so large a portion of this book naturally led to the introduction of some of the terms of scholastic Latin, as *frui* and *necesse*; the glories and mysteries of Paradise could not be described in common words, but required such new and significant forms as *imparadisare*, *intreasri*, etc.; and the use of these, as

² "I, the writer, heard Dante say that never a rhyme had led him to say other than he would, but that many a time and oft he had made words say in his rhymes what they were not wont to express for other poets." *L'Ottimo Comento*, Inferno, x. 85.

Professor Norton says in a letter commenting on the foregoing list, "seems to have suggested the invention of others of similar form not so positively exacted by the nature of the theme," as *intiblare*, *impolarsi*, etc. The number of the ἄπαξ λεγόμενα which do not come within any of these classes, as *cunta*, *gena*, etc., is also larger in the Paradiso than in the other books; it would seem that the Poet, after he had been crowned and mitred lord of himself, and had exchanged the *navicella del suo ingegno* for the *legno che cantando varca*, felt freer than before to choose and coin the words his subject or his rhyme demanded.

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SOME UNRECORDED SCOTCH WORDS.

Every philologist knows how much we owe to Hesychius for preserving for us uncommon Greek words, which show us that certain roots and forms not appearing in the cultivated language, lived on in dialects and in the everyday speech of the common people. The following brief list of words, which I have noted down from time to time on the flyleaves of Jamieson's *Scottish Dictionary*, and which do not occur in that work, may perhaps be serviceable to some future English Hesychius. Many of them are, doubtless, of Keltic origin; but I am not enough of a Keltic scholar to determine their connections:

AKAWEETIE-wife, = Greek *μορμώ*, a being used to frighten children with. "I'se sen' ye awa wi' an *akawetie* wife" (possibly a *nakaweetie*-wife) is a common saying. Cf. the name of the Etruscan deity *Achuvitr*.

AMSHICH, a term of contempt, used only of male beings, *ein verkommenes Wesen*.

BOURACHIE, a cluster, mostly of living things. "A' in a bourachie."

CODWER, (*cod* = pillow, and A.-S. *werian* = to protect), a pillow-case or pillow-slip.

CONACH, to waste or spoil (*gâter*).

COWP, to invert, turn upside down.

CROZE, to fawn (said of children). Jamieson has *Crozie*.

CUDDAM, to tame or discipline.

CURFUDDLE (another form of *curfuffle*) to "muss-up," dishevel, confuse.

DACHEL, to loiter.

DIRTEN-FAIN, fastidious.

DISAGUSHLE, to put out of shape, as a hat is, when it is sat upon.

DRYOCHE=Dwarf, *Zwerg*. Jamieson gives *Droich*.

FLOZENT-UP, bloated, *aufgedunsen*.

FREUCH (yu) = brittle.

GINKUM, a bad habit or trick in young children. (*g* hard).

GUSION, juice or substance.

HAME-DRAUCHTIT, home-drawn. Said of persons whose sole interest is in their own family or kin.

HAVER, to fool. Jam. has *haverel*.

HODGEL, adj. used of underclothing that gathers into lumps; also dowdy.

HOCKERTY or HOCKERTY-KOCKERTY, the placing of a child on the shoulders with both his legs in front, and his arms stretched out. A child will say to its father. "Gie me *hockerty-kockerty*."

MAROONGEOUS, iracund, hasty.

NAKE, to uncover. This is the verb of which *naked* is the participle. It is much used. *Nyakety*=nakedness.

PAN (pannus), a piece of cloth. *Head-pan* and *Foot-pan* are the small curtains below and above the entrance to a box-shaped bed.

PELRUSHICH, a heavy shower, or sudden gust of water.

PICKQUARREL SOME=quarrelsome.

PILSHICHS, beggar's "duds," dirty, old clothes. Singular in use.

QUEEGER (*g* hard), a mess, a compound of incompatible things.

RECUNNISH, to recuperate, restore.

REEMACH, a thin, threadbare garment.

SARKET, an undershirt.

SHARD. Jamieson explains this word correctly, but omits to say that, like *jade*, it can be applied only to females.

SKEEPLET or SKEPLET. Jamieson has this word, but misinterprets it as "a hat out of shape." It means a hat that is too large or has a very broad brim. It has nothing to do with *chapeau*. It is simply the diminutive of *skep* = bee-hive.

SKUNKERT, limp, generally applied to a woman, whose clothes hang limp about her.

SPLUCHAN (noun) SPLUCHANY (adj.), untidy and vulgar in body and in dress. Used only of men.

STODGEL, awkward, ungainly.

STORE THE KIN, to last. The very common phrase, "That winna store the kin lang," said of any valuable thing likely soon to be lost by carelessness, doubtless meant originally: That will not long enrich the family.

STRUSHAL, slatternly. Used only of women.

STUNK, to be pettish and silent.

TABITLESS, uncertain on one's feet. Said of infants and old people.

TARLACH, a dwarfish, impish creature.

TEESTICH (also TEITICH), a small quantity. Said contemptuously.

TEUGAL, a long, trailing thing. Sometimes used of overgrown ungainly men.

THETE (A.-S. *þeod*=government), control. Used mostly in the phrase "Oot o' a' thete"=beyond all control; *ausser Rand und Band*. Falsely explained by Jamieson.

THIG (A.-S. *þigian* to beg). Used only of poor crofters who have to beg seed to sow their crofts, after a bad year. Jamieson omits this signification.

TIRR, to uncover, unroof. In Burns' *Address to the Deil*, verse iv, line 3, instead of the stupid 'tirling the kirks,' we ought to read 'tirrin the kirks.'

TURK, angry, irate.

UG, to disgust. Jamieson misinterprets this word, which contains the root of the common adj. *ugly*. "Ye wud *ug* a body," is a common phrase.

WALLAQUITE (coat), undershirt.

WAUCH. There is no English equivalent for this word. It does not mean nauseous, as Jam. says, but insipid with a certain astringency.

Wow, to bewail or howl.

WRAW, a weakling. Used generally in the very expressive phrase. "He's a puir fusionless *wraw*." Both *w*'s are distinctly pronounced, and a *y* is heard after the *r*; *wr-ya-w*.

YACHIS, a loud thump. The Homeric *δούπησεν δὲ πτερών* would be, in good Scotch: "An' he fell wi' a yachis." (xx).

I ought perhaps to add that all these words belong to the dialect of Buchan, the northern part of Aberdeenshire.

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STRONG AND MEYER'S *s*-PRETERITES.

Being one of the puzzled readers and reviewers of Strong and Meyer's *History of the German Language*, in which "the perfect formed with—*s*" is said to be lacking in Gothic and still occurring in Old High German and Norse, I suppose I ought to be grateful to Mr. Hart for telling me what is meant by it. If Strong and Meyer really mean the *r*-preterites of certain reduplication-verbs—and I am not quite sure of this even now—why do they call them *s*-preterites?

I have heard of the Sigmatic aorist, but never of an *s*-perfect or *s*-preterite. I think, but I do not know, that they had in mind perhaps the following extracts from Osthoff's article "Zur Reduplicationslehre" in Paul and Braune's *Beiträge*, vol. VIII. p. 556: "Dann können aber got. *stat-*stant*, *skat- skaid* und genossen nur jüngere einzeldialektische bildungen sein;" p. 557: "So verschwindet also für jene historischen gotischen gebilde der lange festgehaltene nimbus der allergrösten und geradezu idealen regelmässigkeit der reduplicationsweise."

Now, the original principle of reduplication has been by no means cleared up. The *r* in O. H. G. *pleruzzun*, *kiscrerot*, *sterozun* and *biruun* is a very hard nut to crack still. Says Braune *ahd. Grammatik*, § 354, *Anm. 3*: "Von einigen dieser verba gibt es in alten quellen merkwürdige praeterital formen mit innerem *r*, in denen man vielleicht nachklänge der alten reduplikations-praeterita sehen darf." Mark how cautious this statement is and yet it is pretty clear that *r* < *s*, according to Verner's Law. The only clear example is the Gothic *saian*, Norse *sá*. The Gothic *saiso* is doubtless levelling from **saizō* or **sezō* which must become in Norse *sera*. But how *s* + liquid and *s* + surd stop have become *r* is a problem which I cannot think that Osthoff has solved successfully either in the article above-mentioned or in his 'Geschichte des Perfects.' "Noreen's reduplication-praeterites *sera*, *snera*, *rera*, § 421, will doubtless clear up the *s*-preterites, etc.," says his reviewer. How, pray? *Sera* is clear. *Rera* < *rōa* never had an *s* anyway. It is reduplication like O. H. G. *tēta*, or Gothic *haihait*. *Snera*, how-

ever, is as difficult as O. H. G. *sterozun*. The following is Osthoff's series for it: **se-snáwe* > **sne-snáwe* > **sne-sáwe* > *sne-záwe* > *snera*. When this is accepted, the *r* in verbs that had no *s* at all, as in *plerozun*, must be ascribed to analogy. Why, by the way, these preterites *snera*, *sera*, *rera* should be called Noreen's any more than Wimmer's or those of anybody else who writes a Norse grammar, I do not see.

Allow me to speak of another point in Prof. Hart's review of Noreen's grammar, where he unintentionally does injustice to Noreen. The transition of *u* > *o* before *tt*, *kk*, *pp* in § 76 could not have been put in § 55, because chap. I. Abschnitt II. is headed: *Einleitendes über die urgermanischen sonanten*. The transition of *u* > *o* before *tt*, *kk*, *pp* is the feature of an individual dialect. So was the transition of *nt*, *nk*, *mp* > *tt*, *kk*, *mp*. It could not, therefore, come under the head of General Teutonic.

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BRIEF MENTION.

A little more than five years ago, there died at Florence one of the most eminent sculptors of the present century in Italy. Besides his noble works of art, on which his fame rests, he left a treatise, 'Thoughts on Art and Autobiographical Memoirs of Giovanni Duprè,' which has just been translated into English by Madame E. M. Peruzzi, and published in this country by Roberts Brothers (Boston). This autobiography, in the original, resembles more the spoken than the literary Italian, being written in a careless, familiar, conversational style and abounding in terms of expression that are essentially Florentine. It would be found an excellent book, therefore, by those who might wish to study modern Italian as represented in the good society of Florence. The subject matter of the work is interesting, and Madame Peruzzi has admirably caught and reproduced the spirit of Duprè's writing in her translation that gives the peculiar forms of expression and the characteristic style of the original. The individuality of the author and the local color of the book being thus faithfully followed, the translation will be of great assistance to the student who would read himself into *la bella lingua di Toscana*.

